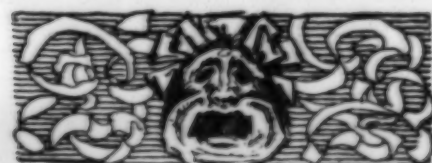


TWENTY-EIGHT PAGES



THE NEW YORK



# DRAMATIC MIRROR

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ETHEL FULLER.



## A CHAT WITH CLYDE FITCH.



Clyde Fitch is one of the few American playwrights whose work possesses appreciable literary quality. Comparisons are odious, and it is unnecessary to point out that plays like *The Heart of Maryland* are things apart from literature. Beau Brummel and *Mistress Betty*, on the other hand, commend themselves equally for their dramatic interest and the way in which they are written.

Mr. Fitch himself is the last man in the world to admit this distinction. In his opinion there is no boundary line between drama and literature. A play that tells its story in language suited to the character and scene is literature.

Mr. Fitch was taking his matutinal bath when a Minnion man called at his apartments in Carnegie Studio the other day. The playwright's valet announced that Mr. Fitch would be ready for the ordeal of an interview at the end of five minutes. That interval the Minnion man spent very profitably in studying the framed playbills which adorn the walls of the studio. Presently Mr. Fitch arrived, blooming and radiant after his ablutions.

"I'm the worst man in the world to talk about myself. I simply can't do it. You must throw questions at me."

"Beau Brummel was your first play?"

"No; it was my second. *Betty's Finish* was the first thing I did. It ran two months at the Boston Museum, with Miriam O'Leary as Betty. After the Beau came Frederick Lemaître, which is now pretty well known. A Modern Match was done by Augustus Piton's stock company. Minnie Seligman and W. H. Thompson gave superb performances. The play was afterward acted in England by the Kendals, who called it *Marriage*. I was in the audience on the first night when they tried it in Dublin. The play went very well, but this was Mrs. Kendal's first adventures. *Thou shalt come later*, and there was a general feeling of disappointment at seeing her assume so wicked a character."

"*Pamela's Prodigy*, which I wrote for Mrs. John Wood, was a failure. *His Grace de Grammont*, written for Otis Skinner, was used for three years. I adapted *The Masked Ball* for John Drew. I wrote *A Social Swim* for Marie Walworth, and *April Weather* for Sol Smith Russell."

"*April Weather* was worked over from Boucicault's *Tale of a Coat*?"

"No. That report went the rounds, but it was as unjust to me as to the memory of Boucicault. *April Weather* was original with me. Then I wrote *The Harvest* for the Theatre of Art and Letters. This, by the way, is the little play that I have elaborated into *The Moth and the Flame*. With Leo Dietrichstein I collaborated on *Gossip* for Mrs. Langtry. I fixed up *The Liar* from the French for Mr. Frohman—it was a flat failure. And *Bohemia* from Mürger's *Vie de Bohème*—it went quite well. I wrote *Mistress Betty* for Madame Modjeska, a Superfluous Husband for the Hollanders, *The Marriage Game* for Carrie Turner, *Nathan Hale* for Nat Goodwin, and *The Moth and the Flame* for Mr. Kecey and Miss Shannon. There! I believe that represents my labors as a dramatist."

"You have something on the stocks?"

"Yes; I am at work on a modern drama of American life, as well as a new comedy for Nat Goodwin."

"Have you not written several books?"

"My first book, *The Knighting of the Twins*, went through two editions. *The Wave of Life*, published by Lippincott, had three editions. I pray fervently that, by this time, every copy of *The Wave of Life* has been thrown in the fire. I should be ashamed to have anybody read it. *Some Correspondence and Six Conversations*, brought out by Stone and Kimball, sold encouragingly. Brentano keeps writing me that there are many demands for the book. *The Smart Set*, my latest novel, is just going into its third edition."

"You were twenty-one when you wrote Beau Brummel for Mr. Mansfield?"

"No; I was twenty-two. The play was brought out in the Spring of '90."

"Had the character of Brummel always fascinated you?"

"He had always amused me. I have something of a collection of books and pictures relating to the dandy. Here, behind you on the wall, is a little colored caricature of a ball at Almack's. The dandy is in the centre of the group. I bought that in a little Paris shop in the Rue Richelieu for five francs. I asked the dealer what it was about, and he said he didn't know. After I'd given him his five francs I coolly told him the thing was worth fifty. You should have seen the dealer's discomfiture. It was beautiful to behold."

"You spend your Summers collecting rare things?"

"For nine years I have passed my vacations on the Continent, hunting among old shops. I don't spend much time in the cities. I push around among the country villages until I find something good. I have a little place in London full of fine things which I shall keep there until I can bring them in free of duty. When I am in London I pay a weekly visit to the old book-shops in Charing Cross. I am particularly interested in theatrical books published early in the century. Really, you have no idea how many autobiographical works sprang up at this time."

"You are always unearthing something?"

"Yes. Last week down in Baltimore I stumbled on some rare things, and only the other day Mr. LeMoine came in and presented me with a most interesting Revolutionary document relating to Nathan Hale."

"Does Hale make a good stage hero?"

"Superb! He is not merely picturesque like Brummel and De Grammont, but he is so brave—the romance about him is so fine—that he makes us proud of him as Americans."

"And does Mr. Goodwin realize this ideal of heroism?"

"I know of no actor who could play the part so beautifully, so simply as Nat Goodwin. I don't know of an actor who could speak so well the last words of Hale: 'My only regret is that I have but one life to lose for my country.'"

"As we are on the subject of American plays, what do you think of the outlook?"

"America is well up to the mark. Several good plays have come from Americans within a half dozen years. By good plays I mean plays that were real and true and won success. What we want nowadays is realism; but realism doesn't mean realistic scenery alone. We want realistic emotion—realism in the story and in the dramatic interest. When you come to talk about our American drama, you must remember that the demand always creates the supply. Plenty of people—people of refined tastes—who ought to support good plays never go near a theatre. Not long ago I met a gentleman who said to me: 'No, I never go to the theatre. Nothing is produced nowadays that is worth seeing. I haven't been to the theatre for twenty years.' I replied: 'If you haven't been to a theatre for twenty years how on earth do you know anything about our plays?' Of course, he couldn't answer. He is one of many. He stays away for fear of being bored by a bad play. Now, this type of man is a discouragement to the American author and the American manager."

We have several ambitious managers in New York who are proud of producing high-class work. But if refined people persist in shunning the theatre managers must cater to the people who do patronize theatres. Hence an inferior grade of productions."

"Has Ibsen influenced you to any perceptible degree?"

"Not perceptibly," laughed Mr. Fitch. "Imperceptibly, perhaps. I have seen a great many of Ibsen's plays represented on the stage. I saw Hedda Gabler seven or eight times. Ibsen is a great technician. He knows what not to say and how not to say it better than anyone else. He knows how to say little and mean much. But he will never be a popular dramatist. They seem to like him in Germany and in his own country. There are all the reasons in the world why he could never be liked by English people."

## ACTORS PLAY IN A CHURCH.

Everett King is now in Maine, after a successful tour of Newfoundland in legitimate drama, playing among many other roles the Stranger, Sir Edward Mortimer, and Pescara, parts seldom enacted since the days of Edwin Booth. Mr. King and his company enjoyed a unique experience after leaving St. John's, visiting Harbor Grace, where no actor had appeared in twenty-nine years, and then passing at a little seaboar town, upon earnest request of the parish priest, to play in his incomplete and, as yet, unconsecrated church, wherein a stage was erected for the occasion. The good priest commanded his parishioners to attend the play and to bring their own chairs, he charging them 50 cents for the privilege of using said chairs. This priest, Mr. King learned, has a parish of thirty-two churches, covering a territory 218 miles in length.

Mr. King has played continuously since April 19, 1897, to business always profitable—a boast few young legitimate players can make in these days. He will tour Maine, New Hampshire, Vermont, and Quebec, ending his long season about Aug. 1.

## WILLIAM CALDER'S PRODUCTIONS.

John D. Calder, who has been on the road with *The Span of Life*, has returned to town, and is in charge of William Calder's offices at Thirty-seventh Street and Broadway.

Mr. Calder told a Minnion man yesterday that William Calder would produce John Martin's *Secret*, by Sutton Vane, at the Star Theatre on Sept. 19, and *The Voice of the Bell*, by the same author, at the Fourteenth Street on Nov. 14. John Martin's *Secret* requires elaborate mechanical effects, and contains a sensational scene in a diamond mine. *The Voice of the Bell* is now running successfully in England under the title of *The Bellringer*. A musical sketch, by Mr. Vane and Edward Jones, of which Mr. Calder controls the rights, was produced with success in London on March 18. Mr. Calder has also in contemplation an English production of *Northern Lights*.

Straight from the heart, another of Mr. Vane's melodramas, has made a hit in New Zealand, where it is being presented by Bland Holt.

## THE HIGHWAYMAN'S FUTURE.

The Highwayman closed its long and prosperous run at the Broadway Theatre last Saturday and begins to-night a short tour in Washington at the Lafayette Square Theatre. The opera will be put on for an extended run at Manhattan Beach on Aug. 8. Joseph O'Mara will sail on June 1 for a brief visit to the old country. He will return in time for the opening of the opera at the Beach. Both Mr. O'Mara and Jerome Sykes have signed with Manager McCormick to remain with *The Highwayman* for two more seasons. The company will play only long engagements in the big cities next season. William S. Corliss, who succeeded to the position of stage-manager on the retirement of Max Freeman, will superintend the production of the opera on tour.

## PANTOMIME AT THE AMERICAN ACADEMY.

The faculty of the American Academy of the Dramatic Arts has been increased for the reorganization of the Pantomimic Department, which takes in physical culture, dancing, and fencing. This department is to be under direction of Edwin Star Belknap, assisted by Louise Meredith and Lucy Harris. Mr. Belknap's direction will cover three divisions: Dancing, in charge of Professors Carl and Egon Marwig; fencing, in charge of Richard Malchen and Helmina Horneman; and hygiene, in charge of Doctor H. B. Boyce. Mr. Belknap will superintend an elaborate production of a new pantomime at the first performance of the next season in November, at the Empire Theatre.

## VESTA TILLEY'S PURCHASES.

Vesta Tilley has purchased from Charles H. Yale the English rights to *The Devil's Auction*, a spectacle which has been enormously popular here for years. She has also secured from John Stapleton the manuscript of *A Bachelor's Honymoon*, the farcical comedy which had a brief run at Hoyt's early in the season but is patterned after the familiar type of farce popular in England. Another purchase of Miss Tilley's is *A Tarrytown Widow*, which is soon to receive its first production here at the Bijou.

## BOOKS REVIEWED.

"A BORN ARISTOCRAT: A STORY OF THE STAGE."  
By Matthew White, Jr. Frank A. Munsey, New York.

This new story by Matthew White, Jr., is very much better than his earlier novel, "The Affair at Islington," published by Frank A. Munsey, in the same pretty cloth-bound 25-cent edition.

"A Born Aristocrat" tells about Mrs. Van Dyke and her daughters, Barbara and Freda, who have been reduced by adverse fortunes from the society of the "400" to that of a tiny, altitudinous flat on the far West Side. It became necessary that an income of some sort should be established, and to this end Barbara set about to seek employment. But she found no work until she decided to apply at a theatre, where a chorus girl had just broken a leg, and by this fortuitous incident, and her own comely presence, she was given a place as a page. Then came a new production in which Barbara—stage named Violet Brandon—was prominently cast through the kindly offices of the stage-manager, one Deering. She scored a big hit, got splendid notices, and increased salary, but Deering asked her to take supper with him. She declined with much vim; he quered her next performance; the manager growled and was rebuked emphatically; and Barbara was bounced.

Sister Freda went to work in an office at \$4 a week, and carried on a clandestine flirtation with Allan Thurwell, an old sweetheart of Barbara. One day Barbara saw them together, and was much cast down by the thought that her little sister should steal away Thurwell's love. Then came another engagement, to play a black-hearted adventuress, and so badly did Barbara feel that she made a prodigious hit in the part.

Freda meanwhile met Donald Farrington, leading man at the theatre where played Barbara, and they two fell in love, leaving Barbara to plight her troth to Thurwell. Everything went so well that the actress lost inspiration for her adventuress role, and finally resigned, only to reappear in a play by Farrington called *A Born Aristocrat*. This was another great success, but Barbara's heart was no longer in her work, which she had undertaken originally for revenue only. So Freda succeeded to her role, and both happy couples were married.

There are in this book no such glaring improbabilities as were vouchsafed by "The Affair at Islington," although it is stated on page 75 that a "conflagration" occurred in the chimney of a bakery, and the story should hold many charms for those to whom stage life is a thing of glamour and mystery. The writing, however, is of a sort to suggest the idea that it may have been dictated to a stenographer.

"PRINCIPLES OF VOCAL EXPRESSION. Being a Revision of the Rhetoric of Vocal Expression by W. B. Chamberlain, together with Mental Technique and Literary Interpretation by S. H. Clark." Published by Scott, Foresman and Company, Chicago, 1897.

This is a work by which many actors may profit. It will do no harm to anyone; it will help many to a higher sense of the dignity of their calling. As Mr. Clark remarks: "No one writing upon an art subject has ever been more than suggestive;" he and his co-worker, Mr. Chamberlain, may at least congratulate themselves upon producing a work eminently full of helpful suggestion.

The book's title is certainly cumbersome enough to appal a dilettante reader, and it is not easy to realize exactly what is meant by terms like "mental technique." But the authors have succeeded in shedding abundant light on their subject. The extreme simplicity of the style in which the work is written will commend it to the general reader, and, despite the theoretical nature of the subject, the treatment is essentially practical.

The work is divided into two parts, each covering the same ground in an individual way. "To Mr. Alfred Ayra," says Mr. Clark in his preface, "whose bold attacks upon affectation and artificiality have accomplished more good than I fear, he will ever receive credit for. I wish to express the deepest gratitude. His writings came to me at a time when I needed them most; and while we may differ in some details, I yet feel that to him I can look as to the source of my artistic inspiration."

Both Mr. Chamberlain and Mr. Clark assert that the prime aim of their work is the development of the imagination and the faculty of analysis. Both have admirably succeeded in investing their subject with live interest. Mr. Chamberlain's chapter on Emotion, for example, cannot but prove stimulating and suggestive to any one who likes to consider the psychological aspect of the actor's art. There are many who earn their living before the footlights who would find positive practical help in Mr. Clark's analysis of "King Robert of Sicily." No thinking actor would ever stand in need of a "coach" for the realization of a stage character if he could train his powers of analysis to the degree indicated in this thoughtful discussion.

The chapter on Descriptive Gesture, though not within the province of the work, is equally valuable and helpful. Mr. Clark draws a nice distinction between pantomime and the gesture accompanying words. Pantomime is necessary to present a picture, but gesture is usually not needed to accompany words. What Joseph Jefferson has discussed at length in his Autobiography, Mr. Clark sums up in one sentence: "Objection does not lie against descriptive gestures as such, but against their indiscriminate use."

## ETHEL FULLER.

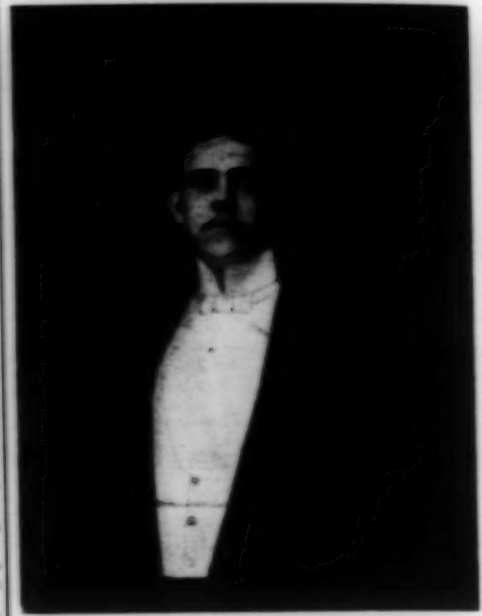
Ethel Fuller, a portrait of whom appears upon the first page of this issue of *The Mirror*, was born at Jamaica, Vt., Nov. 24, 1869, and is a daughter of Lorenzo Yance, corporal in Company G, Twenty-seventh Massachusetts Regiment. The earlier part of her life was passed in Meriden, Conn., and she entered Monroe's College of Oratory, Boston, Mass., in 1888, graduating two years later. Her theatrical debut was made at North Adams, Mass., in 1888.

In the ten years that have elapsed since then she has appeared in nearly all of the standard emotional dramas, her most successful characterizations being *Camille*, *L'Article 47*, *The Lady of Lyons*, and *Galatea*. During the seasons of 1896-97 and 1897-98 she has been a feature with Daniel R. Ryan's company in a varied line of plays, meeting with great success in *Armande Chaudouet* in *Led Astray*, *Claire* in *The Ironmaster*, *Nina Ralston* in *Jim the Penman*, and *Parthenia* in *Ingomar*. Miss Fuller has been thoroughly successful in sixty-three leading parts that she could command on instant notice.

Within the last month she has made a decided hit in *Louis Aldrich*, *The Editor*. Miss Fuller has been re-engaged by Mr. Ryan for next season.

Wanted—a first-class theatre in a city having a population of 35,000 or more. Address E. J., care *MIRROR*.

## GOSSIP.



Sydney Toier, whose picture appears above, is one of the ablest and most versatile actors in repertoire. He began his professional career at the age of eighteen in Master and Man at Kansas City. His experience was gained with traveling companies in Nebraska, Iowa and Ohio, and he toured a company of his own for a season. In 1893 he joined the Three St. Felix Sisters as leading man, making a tour of the far South, and playing a wide range of parts. Mr. Toier joined Corse Payton's company in 1894, and has remained with that very successful manager ever since, winning many praises from press and public for excellent and artistic work. Mr. Toier has an imposing physique, a fine baritone voice, and a magnetic presence. He comes of excellent family, his father having been mentioned as the probable next Governor of Kansas, and his mother is a short story and dramatic writer of considerable promise. Mr. Toier has copyrighted a four-act drama, *Twins Ministers*, and three one-act plays, *Old Love Letters*, *Two Friends*, and *The Pretty Miss Weston's Wigs*. Although he has been successful in character, Mr. Toier's choice is the delineation of romantic roles, and to the study of these he devotes his spare time.

Harry Child, stage-manager; Lillie Child, Agnes Scott, and Miss Alzar, costumer, of *The Sign of the Cross*, received handsome gifts on Easter Eve, at Toronto, from the company's quartette, Misses Gleson and Escott and Messrs. Milner and Stevens.

The annual meeting of the stockholders of the Maurice Gran Opera company occurred last Tuesday at the Metropolitan Opera House. The present Board of Directors was re-elected, as follows: Maurice Gran, President; Edward Lauterbach, Vice-President; Frank W. Sanger, Charles Frazier, Henry Dazian, Robert Danlap, and B. Franklin de Freese.

Butler C. Stewart, who was manager of Long Brothers, Pawnee Bill, and May Lillie's *Madeleine of Fort Reno*, will join Pawnee Bill's *Wild West*, May 7, at Frederick, Md.

Professor Charles A. L. Totten lectured about "Prophecy" last Tuesday evening, at Cooper Institute.

Manager W. L. Rowland, of the Park City Theatre, Bridgeport, was in town for a few days last week. Since Manager Rowland assumed the reins of management the Park City has regained its old-time prosperity.

Annie M. Clarke, of Boston Museum fame, joined Richard Mansfield's company last week, to enact Mrs. Dudgeon in *The Devil's Disciple*.

Maude Adams' engagement in *The Little Minister*, at the Garrick, is expected to continue until June 15.

Louis James revived Julius Caesar for a single performance at the Star Theatre last Tuesday night. Mr. James, as Brutus, shared honors with his young leading woman, Alma Kruger, who played Portia with marked naturalness and force. Barry Johnstone was the Cassius, Frank Peters essayed Marc Antony, and Colin Kemper was Imperial Caesar.

J. E. Toole and Lillian De Wolf gave a benefit at Mount Vernon, Ind., for the Shawneetown flood sufferers. Mr. Toole selling four hundred tickets. Miss De Wolf made a hit in her song, "Dreaming."

*Devil's Island*, the melodrama in which Captain Dreyfus is the central figure, will open the next season at the Fourteenth Street Theatre. James H. Wallick is responsible for this production.

Mattie Ferguson and Charles F. Reichelt, secretary and treasurer of the Central Union Gas Company, were married last Thursday in this city.

James M. Brophy, leading man with Tennessee's Pardon, has been offered a star engagement at the Grand Opera House, San Francisco, and leading business in the Bastable Stock company, Syracuse, as well as his present part in Tennessee's Pardon next season. Mr. Brophy will Summer at his home, New Rochelle, N. Y.

Claude M. Alviene, ballet master, will give his annual children's carnival at the Central Opera House, Sixty-seventh Street, this (Tuesday) evening. The performance will include a spectacular extravaganza, *The Beauty and the Beast*, an aerial ballet, and transformation scenes. Mr. Alviene's classes are made up of the children of professional performers.

James A. Sturges and Harry Dickson will be the comedians for the run of comic opera to be produced at the Star Theatre, New York, opening May 2.

Mr. and Mrs. Frank L. Davis have signed for the production of *Truth*, which opened at the Park Theatre, Boston, last night.

Ben Kahn left for St. Paul last Friday as the manager of the management of Davis and Brodock's enterprises.

Warren G. Richards' character sketches scored a great success last Tuesday at the entertainment in aid of the Easter festival of the Sunday Kindergarten for tenement house children, given at the Waldorf-Astoria, under distinguished patronage. The large audience enthusiastically applauded the clever artist. Roland Paul, the Canadian tenor, sang, and Franklin Sonnenkalb played the accompaniments.

The new Casino review may be called *Wine, Woman and Song*.



Manager Cordray returned from a week's trip to Spokane. While there, it is said that he and Managers Russell, of the Third Avenue Theatre, Seattle, and Sutton, of the Butte and Missoula opera houses, consummated arrangements for a twelve-week popular price circuit of theatres. Among some of the cities of the Northwest taken in are Denver, Salt Lake, La Grande, Butte, and



condo, Missoula, Seattle, Spokane, and Portland. It will be known as the "Popular Price Circuit." H. E. Reed, of the Dazzler Co., it is said, probably will represent the interests of the various Western managers. His office will be in New York. In this connection, it is thought, Manager Frielander, of the California Theatre, San Francisco, will turn the California into a popular price house.

O. J. MITCHELL.

## NEW ORLEANS.

The management of the Grand Opera House inaugurated its annual season of opera 10 with the Grand Opera Co. as the drawing card. The co. is here for two weeks, but will remain for a longer period should business continue as good as at present. The co. devoted the first week of its engagement to presenting *Boccaccio*, *La Mascotte*, and *Said Pasha*, and as popular prices prevail, business has been remarkably good. The personnel of the co., as seen here last year, materially has changed in nowise, and Eloise Mortimer, May Carrington, Fanny Myers, Martin Pache, and Messrs. Langlois, Feich, and Clayton continue doing good work, and are repeating their success of last year. Since co. 17, are repeating their success of last year. Since co. 17, are repeating their success of last year. Since co. 17, are repeating their success of last year.

The San T. Jack Tenderloin co. opened the second week of its engagement here 10-17 and crowded houses have greeted the co. at every performance. The *Radley-Barton Ball* and *The Silly Dinner*, together with specialties and living pictures, make up the programme.

James Young appeared here 10-17 and presented during the week *Hamlet*, *The Lady of Lyons*, and *The Merchant of Venice*. The co. did but fairly well during its stay, and that is saying a good deal. The St. Charles and the Academy of Music will close their theatrical season 16. The Grand Opera House will remain open two weeks longer.

The Circuit Court of Appeals in the matter of Roland Reed and other members of his co. against the Southern Railway Co., for injuries sustained in a wreck on the said road, sustained the decision of the lower court in granting damages to the plaintiffs, but reversed the decision with respect to Roland Reed, sending the case back for a new trial, owing to the court having admitted certain evidence.

J. MARSHALL QUINTERO.

## LOUISVILLE.

The regular season at Macaulay's has closed. The only event for the future for which any announcement has been made is the annual minstrel entertainment to be given by the local group of Elks 10-10. A *Beauregard* Check was at the Avenue week 10-16, giving an amusing entertainment. Human Hearts next week.

The Moffatt Stock co. offered 11-16 *Shenandoah*, with the full strength of the co. in the cast and special scenery. Oscar Eagle was especially effective as Colonel Kerchival West, and Esther Lyons did good work in the opposite part. The attendance was large.

Alfred A. Farland will give a recital at the Auditorium 19, and Sousa will give a concert at the same house 22, with the trouping of the colors as a spectacular.

Mrs. Ann's Monarchs were at the Buckingham 10-16. The co. was good, and the burlesque, *Paris Up-side Down*, strictly up to date.

The third and last of the Sol Marcoson violin concert, which have been so successfully managed by James B. Camp, will occur at Liederkreis Hall 16. William M. Hall has closed the season with *Madame Modjeska*, and is again among his friends here.

The Louisville Dramatic Club presented 7-20-8 at Macaulay's 12. It was an invitation affair exclusively, and the theatre was crowded.

Ralph Cummings, who was the leading player in the *Chumley Stock* co., who played in Louisville last season, is in the city. CHARLES D. CLARKE.

## CLEVELAND.

Charles Coghlan, supported by Grace Filkins and an excellent co., opened at the Euclid Avenue Opera House 11 in *The Royal Box*, which was well received by a large audience. This was Mr. Coghlan's first appearance here as a star, and he had to respond to several curtain-calls. *The French Maid* will be the attraction 18-23.

The Lyceum Theatre was well patronized 11-16, the popular *Fanny Rice* in *At the French Ball* being the bill. Ole Olson 18-23. *The Tanytown Widow* 21-26.

At the Cleveland Theatre, *The Girl I Left Behind Me* held the boards 11-16. Brother for Brother 18-23. C. W. King, an old Cleveland newspaper man, was with Charles Coghlan's co., and while here renewed old friendships.

A fine show, with modern appointments, is being erected in the Auditorium at Euclid Beach Park, one of our prominent summer resorts, and the management propose to play first-class vaudeville during the coming season.

Haltforth's Garden Theatre is being put in shape for the summer season of opera, and Charles La Marche, manager and proprietor, intends to give his patrons the best talent that can be secured.

Treasurer Fred Coan and House Officer John Hicks, of the Euclid Avenue Opera House, will take their annual benefit Monday, May 9, and are preparing an extra fine vaudeville entertainment.

WILLIAM CHAPMAN.

## MILWAUKEE.

The last concert of the Thomas Orchestra series took place at the Pabst 7, with Josef Hofmann as the soloist. A large and very appreciative audience was in attendance. The Pabst was packed to the roof 10, on the occasion of the first appearance in this city of the distinguished German actress, Agnes Borna, supported by the Irving Place Theatre co., of New York city. A Doll's House was the first offering, and the performance was in every way a great success.

Franz Strauss received several enthusiastic recalls, and the admirable work of the supporting co. was much applauded. The engagement is the most notable event of the season, and it is safe to say a more thoroughly pleased audience never gathered at the Pabst. *The Sunken Bell*, *Cyprienne*, and *Faithless* will be given during the week.

The *Prodigal Father* opened at the Bijou 10 to a crowded house. The farce is full of laughable incidents and bright specialties, and took well. Rose Melville, Lynn Welcher, and Bert Swor are exceedingly clever entertainers, and George A. Spinks made a pronounced hit in his musical specialty. The co. is well chosen, and the performance was full of dash and vim and gave decided satisfaction. A *Milk White Flag* 18-23.

Nellie McHenry in *A Night in New York* appeared at the Davidson for two performances 10 to fair houses. House dark 11 indefinitely.

C. L. N. NORRIS.

## COLUMBUS.

At the Southern My Friend from India was produced by an exceedingly clever co. 7-9. Arthur Larkin made a hit as A. Keene Shaver, interpreting his part in a splendid manner. Ada Gilman as Tilly was also deserving of praise. *Bagetto Imperial* Grand Opera co. 18-19.

An excellent bill was given at the Grand in the Butterflies 11-16. Ben Graham did some of his best work as Andrew Strong. Eugene Ormonde and Robert Rogers were excellent as usual in their respective roles. Kate Blanche was excellent, while Anne Blanche and Grace Atwell made all of their opportunities in the roles assigned them. Business continues good with this splendid organization, and as no expense is being spared to make each production perfect in every respect the patronage is deserved. *Shenandoah* 18-23.

At the High Street Chimmie Fadden is doing good business 11-16; the co. gives a creditable production. Charles E. Grapewin in the leading role being well received. *Watson Sisters' Burlesque* co. 14-16. Under the Dome 18-20. Charles A. Gardner 21-23.

Ed F. Richter, the advertising agent of the High Street, will assume the same position for Minerva Park, which will open the season May 15.

J. B. DAVIS.

## DENVER.

James O'Neill played an engagement at the Tabor Grand Opera House 25-April 8, presenting *The Dead Heart* and *Monte Cristo*. *Black Patti's Troubadours* 4-10. Robert Mantel 11-16.

Under the Dome was at the Broadway Theatre 27-April 8. The Woodward Stock co. opened its season 3, presenting *The Ensign* 8-11, and specialties by Anna Caldwell, Charles Wayne, and Alice Shaw and

twin daughters, Melba 11-13. During her engagement the Woodward Stock co. will play at the Orpheum Theatre, returning to the Broadway 14 for the remainder of the week and playing *The Charity Ball*.

A Hired Girl was at the Lyceum 3-8. Harry Semon's Extravaganza co. 10-16.

At the Orpheum the stock co. in *The Operator* 27-April 3. The house closed 4 and remained dark the remainder of the week. I understand Bell and Simpson have relinquished their lease.

F. E. CARSTARPHEN.

## PITTSBURG.

A Guilty Mother opened at the Bijou 11 and was greeted by a crowded house. *McFadden's Row of Flats* week 18.

Rival Candidates was the bill at the Grand 11 to excellent houses. Next week Little Lord Fannyroy. In the vaudeville bill will be Leo Dervalto and others.

Cuba's Vow proved a winning card at the Avenue 11.

Flynn and Sheridan's Big Sensation packed the Academy of Music 11. Next week *Irish Brothers* co.

Charles Coghlan in *The Royal Box* will be the attraction at the Alvin 18.

The Girl I Left Behind Me will be at the Duquesne 18.

A testimonial benefit will be given by the Grand Stock co. week May 16 to Harry O'Neil.

JOSEPH CROW.

## CORRESPONDENCE

## ALABAMA.

MOBILE.—THEATRE (J. Tannebaum, manager): Lillian Tucker and Charles Vaugot's Comedy co. gave performances 4-9 to fair business. Plays presented: *La Belle Marie*, *Pug*, *Fanchon*, *The Lightning Rod*, *Agent*, *The Little Scout*, *Pygmalion* and *Galatea*, *Tom Sawyer*, and *A Bachelor's Wife*. James Young 9-16.

MOBILE.—THEATRE (S. E. Hirschner and Brother, managers): Nat C. Goodwin, with Maxine Elliott and a good co., presented *A Gilded Fool* to a large audience 9. A Night Off 15.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Nat Goodwin 8 in *A Gilded Fool* to the capacity. A Night Off 14.

## ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): 1492-6. *Zamloch* 11-12.

## ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): *The Girl I Left Behind Me* 4. *Alba Heywood* 6; medium house. 1492-20.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): *Oaks Family* 4; good business; co. very poor. Mary Calhoun Dixon 6 to good business; performance fair.

## CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): James J. Corbett 18-20. *A Stranger in New York* 25-30. Harry Corson Clarke May 2. The Nancy Banks 9.—BURBANK THEATRE: John C. Fisher, manager: *The Bolzano* 11-16. Little co. in a most excellent presentation of *Too Much Johnson* drew large house 4-10. Incog 11-17.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlob and Co., lessees): *The Mysterious Mr. Bugle* 7; good performance; light house. James J. Corbett 11, 12. *Anna Held* 21.—OAKLAND THEATRE (W. L. Spencer, manager): *Peck's Bad Boy* 4-10; excellent production; attendance satisfactory. *The Black Serenaders* 11-17.

STOCKTON.—YOKEMITE THEATRE (Charles P. Hall, manager): *St. Perkins* drew poor houses 1-2; performances fair. *The Mysterious Mr. Bugle* 3; business and performance good. James J. Corbett in *A Naval Cadet* 13. *Anna Held* 15.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): *The Mysterious Mr. Bugle* March 30 pleased poor business. 1492-31. Elford 4-10.

## COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (U. G. Danford, manager): James O'Neill 3 in *Monte Cristo*; fair business; terrible blizzard. A Hired Girl to S. R. O. 10. Robert Mantel 19. *Magnolia Plantation* 17. *Anna Held* 21. Miss Francis of Yale 24.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): James O'Neill in *Monte Cristo* 4; good performance; small house. Edison's *Vitascope* co. 6; fair business. *Welsh Prize Singers* 11. A Hired Girl 19. Robert B. Mantel 21. *Shore Acres* 23. *Frederick Warde* 28.

GREELY.—OPERA HOUSE (W. A. Hoston, manager): *Welsh Prize Singers* 6; small business; fine entertainment. A Hired Girl 19.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Francis Jones in *Old Madrid* to light business. L. George's *Minstrels* 9.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): In *Old Madrid* 4; good business; audience pleased. *Georgia Minstrels* 13.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): *Welsh Prize Singers* 12.

PUEBLO.—GRAND OPERA HOUSE (E. F. Sharpson, manager): *Black Patti's Troubadours* 4 to large and pleased audience.

## CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): What Happened to Jones (return engagement) 8, 9. The co. was headed by Theodore Babcock, who was disappointing in the title-role. *Sowing the Wind* 11. De Wolf Hopper in *El Capitán* 12-13 to large and demonstrative gatherings that always greet him here. Mrs. Hopper was sadly missed, but Alice Judson did her best in the role of Estrella, and made many friends. Digby Bell 15. A Stranger in New York 16. A Day and a Night will have its first presentations 18-19. Cumberland 21-23. Piano recital by Josef Hofmann 25. Stuart Robinson 28. Lewis Morrison 29, 30. Annual State Musical Festival May 16-18.—GRAND OPERA HOUSE (Starr and Breed, managers): *Rice and Barton's Burlesque* co. did excellent business 7-9, the good Friday matinee filling the theatre. Rose Sydell's London Belles 11-16 gave good performances. Dan McCarthy in *The Irish Home* and *The Cruikshank* 14-16 packed the house at each performance. Mr. McCarthy is a great favorite with local theatregoers. The Silver King 18-20 in place of *Humanity*, canceled. *The Pulse of New York* 25-27. *The Dazzler* May 24. Business at the Grand still continues good and the season's results are well satisfied with the season's results.

—ITEMS: Bertha Waltzinger, with the De Wolf Hopper co., was the guest of Mr. and Mrs. William Loomis while in the city.—Sam McKee, agent for Charles Hoyt, has been here the past week working in the interest of the coming production of *A Day and a Night*.—Theodore Babcock will close with *What Happened to Jones* this week. He intends going into vaudeville if a good sketch can be found for him.—A large portrait of Manager G. B. Bunnell, on exhibition at a local photographer's, is attracting much attention and favorable comment.—Harry Lacy entertained Theodore Babcock 8, 9.—John D. Davis, of the *World*, has accepted the position of managing editor and dramatic critic for the *Register*.—Sara Converse, of the Maude Adams co., spent Easter with her mother here.—Tom Karl gave a song recital 14 before a large gathering. Mr. Karl was the guest of Professor and Mrs. E. A. Parsons.

—Mr. and Mrs. Charles A. Hoyt will come to town 16 and remain over the first production of *A Day and a Night*. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Tennessee's *Pardner* 7-9; good audiences were interested in the well put on drama. Frank Daniels 11, 12 in *The Idol's Eye*; beautiful scenery and costumes and a fine chorus were much in evidence; the production of the *Prologues* of Daniels, and an excellent co. in which Alf Whelan was conspicuous, made an evening of much enjoyment for the large audiences, who applauded liberally. A

generous audience witnessed *A Stranger in New York* 13. *Baby's Night Off* 15. *Sowing the Wind* 18. A Day and a Night 21. *Pinafore* (local) 22, 23.—OPERA HOUSE (Jennings and Graves, managers): *The Pulse of New York* 8, 9 was a fairly good melodrama, and served as a medium of introducing W. A. Lang and Stella Mayhew in specialties; packed houses. Dan McCarthy, assisted by a capable co., drew good audiences 11 in *The Cruikshank* Lawn. The Good Mr. Best 12-13 attracted good sized audiences; Edgar Ryan and Edward Rogers, the Irish and German comedians, were in the principal parts and provided much amusement, aided by a good co. The Dazzler 14-16. Monte Carlo Girls 18, 19. Cumberland 21, 22, 23. *Parisian Girls* 22, 23. *Crane Players* 25-30.—ITEMS: Little Ruby, of this city, who has scored a hit with the M. Willard co., will appear in *My Night On at Parsons* 15. She will be assisted by several members of Mr. Willard's co.—Stewart Allen, of Mr. Willard's co., is arranging the details and will also be in the cast.—Charles Hoyt was here with *The Stranger in New York* co., superintending the rehearsals of the co. in *A Day and a Night*.—Harry Lacy and Jane Marlin, New Haven correspondents of *The Mirror*, have collaborated in writing a sketch which will soon be seen in the Elm City. A. DUMONT.

WATERBURY.—POLI'S THEATRE (Edward Goodman, manager): What Happened to Jones 7, benefit *Moine* monument fund, was attended by a large and enthusiastic audience. An excellent concert was given by Madame Scuderi and her associates. 8. *The Idol's Eye* crowd 23. The house with a street Acme Dramatic Club, of this city, produced *Shenandoah* 11, 12 before enthusiastic audiences which completely filled the theatre. Boston Festival Orchestra attracted a large audience and presented an excellent entertainment 13.—JACQUES OPERA HOUSE (Jean Jacques, manager): Frank Daniels in *The Idol's Eye* crowd 23. The house with a street audience on the 27th. The White Crook pleased good sized audiences 8, 9. Kennedy's Players opened for a week 11 to a crowded house; they will produce *The Midnight Bell*, *The Octoroon*, *A Celebrated Case*, *The Artist's Model*, *Two Thieves*, *The Midnight Express*, and *Behind Prison Bars*.

BRIDGEPORT.—PARK CITY THEATRE (W. L. Rowland, manager): *Ole Olson* in *Monte Cristo* 15. Kellar 9 in his usual well-presented mysteries. De Wolf Hopper (return date) in *El Capitán*, assisted by Fourth Regiment C. N. G. Band, had large house and gave satisfaction, though Edna Wallace was missed. *Sowing the Wind* 13. Digby Bell 18. Cumberland 21-23. A Day and a Night 25. Under the Red Robe 25. Lewis Morrison 27. Stuart Robinson 29.—SMITH'S AUDITORIUM (Edward C. Smith, manager): Miss New York, Jr., had good business 7-9, and gave two burlesques. *Vanity Fair*, piloted by Fred Huber, to five good sized houses 11-13; the specialties receiving particularly generous applause. *Peck's Bad Boy* 14-16. A Trip to Cocoon (return date) 18-20. *The White Slave* (return date) 21-23. *Passion's Slave* 25-27.

NEW BRITAIN.—BRADWIN LYCEUM (Gilbert and Lynch, managers): Frank Daniels in *The Idol's Eye* 8 to S. R. O.; Mr. Daniels is surrounded by a co. of merit, and the costumes were brilliant. *Sowing the Wind* 12. Robert G. Ingersoll 20. *Secret Service* 21.—OPERA HOUSE (F. W. Mitchell, manager): Dan McCarthy 8, 9 in *The Cruikshank* Lawn and *The Dear Irish Home*; medium business; co. fair. The Good Mr. Best 14 to fair business.—ITEM: Thomas J. Lynch, who is associated with Mr. Gilbert in the management of the Bradwin Lyceum, left town 14 to take up his position as umpire in the National League.

MIDDLETOWN.—THE MIDDLESEX MIDDLESEX ASSOCIATION Co., managers: *The Idol's Eye* (the Mill locally) to large houses 12, 13. De Wolf Hopper in *El Capitán* packed the house 14; B-rtha Waltzinger, always a favorite here, was warmly welcomed. *Secret Service* 20.—MCDONOUGH THEATRE (J. C. Southmayd, manager): O'Hooligan's Wedding 22.—ITEM: The Lynn Sisters, Fred Nibb, Hendrickson, J. P. Dillon, Lyman and Bobs, and Perfecta Martine, will furnish the entertainment for the fair of Co. H., Second Regiment, 18-23.

NORWICH.—BROADWAY THEATRE (Ita W. Jackson, manager): *The Isle of Champagne*, with Richard Golden and Katherine Germaine in the leading parts, drew a large audience. Mr. Golden got much fun out of his role, and Miss Germaine was very to look upon and sang tunefully. The rest of the co. was fair and the chorus adequate. The *Sages* in their entertainment of hypnotism opened for a week 11 to big house. Frank Daniels 18.

WILLIAMSTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): *Weller and Knowles* 11-13 gave satisfaction; business light. Robert G. Ingersoll 14; well attended. Robin Hood, Jr., 16. Kennedy's Players 18-23.

NEW LONDON.—LYCEUM THEATRE (Ita W. Jackson, manager): *The Isle of Champagne* 9 was not patronized by as large audience as it merited. Frank Daniels in *The Idol's Eye* 13; large audience; well received. The *Sages* 18-23.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): O'Hooligan's Wedding 10.—ITEM: Harry Overton, advance for Washburn's Circus and William Hallway, former stage carpenter at the opera house, left here 9 to join our No. 1.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): Rose Sydell's London Belles 7; large house. The Good Mrs. Best 9; good business. A Trip to Countown 11; light house. Monte Carlo Girls 18.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): Dan McCarthy in *The Cruikshank* Lawn 13; splendid performance; fair house. Ollie Torbett Concert co. 18.

SHREDDEN.—OPERA HOUSE (A. Delavan, manager): The Good Mr. Best 11; fair business; dissatisfied audience. *A Stranger in New York* 15. Empire Stock co. 18-23.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Kennedy's Players 23-25.

SOUTH NORWALK.—HOTTE'S THEATRE (I. M. Hoyt, manager): Robert G. Ingersoll 11; good house. A Trip to Countown 12, 13. *Crane Players* 18-21.

TORRINGTON.—OPERA HOUSE (F. E. Matthews, manager): Bourne Comedy co. 8, 9; small houses; good co. Side Tracked 21.

STAFFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Kellar gave a first-class performance to large house 8. *Crane Players* 11-16.

## FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Charles C. Vaughan Comedy co. 11-16. *Reynolds*: *La Belle Marie*, *A Heroine in Rags*, *The Lightning Rod*, *The Penalty of Sin*, *Pygmalion* and *Galatea*, *A Bachelor's Wife*, and *The Little Scout*.

## GEORGIA.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Punch Robertson co. 4-8, presenting *The Parisian Princess*, *The Buckeye*, *The Factory Girl*, *The World*, *Cinderella*, and *Always on Time*; business unsatisfactory; co. deserved better patronage. James Whitcomb Riley 20. Columbia Opera co. 22, 23.

SAVANNAH.—THEATRE (David A. Weil, manager): Lillian Tucker co. 18-23. Punch Robertson co. 25-30.

ATHENS.—OPERA HOUSE (H. J. Rowe, manager): *Rein A. Davis* in his Excellency 6; fair house; performance poor. James Young 22.

## IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pindey, manager): Daniel Sully in *O'Brien*, the Contractor 8 to good house; everyone well pleased. Auld Lang Syne 9; splendid performance; deserved better house, but left interfered. A Boy Wanted 13. James O'Neill 14. Frederick Warde 20.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Mr. and Mrs. Daniel E. Bandmann in scenes from Shakespeare's plays 4 to light house following the performance Mr. and Mrs. Bandmann were entertained by the Elks at a social session. A Texas Steer 7 to good business; competent co. James O'Neill May 3. *Pauline Hall* 9. *Star Specialty* co. 16.

POCATELLO.—OPERA HOUSE (H. B. Kimpfort, manager): Harry Corson Clarke in *What Happened to Jones* gave satisfaction to a small house. Dan Sully 11. A Boy Wanted 12. James O'Neill 13.

## ILLINOIS.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Holden Comedy co. (No. 1) closed a week light business; plays presented: *Ours*, *The Plunger*, *Dexter Express*, and *Lancers* of a Great City. *Shore Acres* 12; large and pleased audience.



Robert Downing 27.—LYCEUM (C. E. Perry, manager): Eldon's Comedians opened for a week 11 in *Ziz* to good business; Country Sweetheart, *Cyclone*, *Fatal Letter*, *Old Hayseed*, and *My Mother-in-Law* will be presented.

JACKSONVILLE.—GRAND OPERA HOUSE (H. M. Ravenscroft, manager): *Shore Acres* 6; S. R. O.; excellent performance. South Before the War 9 to poor business; co. below the average. *Chase-Lister* co. 11-16, opening in *Against the World*—ITEM: This being the home of William M. Carroll, the comedian of the Chase-Lister co., he was given an ovation on their opening night.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Aiden Benedict in *Fabio Romani* 10 gave fair satisfaction to good business. May Smith Robbins in *Little Trizie* 12. *Pinafore* (local), assisted by Caroline Baenziger Gardner, of Chicago, 13.

OTTAWA.—SHERWOOD OPERA HOUSE (C. H. Hodgkinson, manager): Holden Comedy co. 4-9 to medium business, presenting *The Burglar's Wife*, *Master and Man*, *The White Slave*, *Captain Henry*, *The Danes*, *Alabama*, and a vaudeville bill. *Little Trizie* 18. South Before the War 20. *Darkest America* 21.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): *Shore Acres* drew a large audience and pleased 5. Lewis Morrison in *The Master of Comoness* 6. Roland Reed 12. Hogan's Alley 16. Holden Comedy co. 23-30.

PARIS.—SNOAFF'S NEW OPERA HOUSE (L. A. G. Shonoff, manager): Faust 7. Greater New York Minstrels, booked for 8, stranded at Champaign, Ill. Dorothy Lewis in *Alone in Greater New York* 14. *The Gay Matinee Girl* 21. *Beach and Bowers' Minstrels* 23.

DEKOR.—OPERA HOUSE (F. A. Truman, manager): *Darkest America* 7; crowded house; good satisfaction. *Fabio Romani* 8; satisfactory giving a fair house. *Barbour Comedy* co. opened here week 11 to a full house in *A Cheerful Liar*. A Breezy Time 23.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): South Before the War 7; fair business. *Shore Acres* 8; excellent performance; good audience. Edwin Tanner 13. Hogan's Alley 14.

FREEDPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): *Fabio Romani* 9 before a large audience; satisfactory performance. U. T. C. before a fair-sized audience; 9; fair performance. *Little Trizie* 13.

AURORA.—OPERA HOUSE (J. H. Plain, manager): *Darkest America* gave satisfaction to a fair house 11. A Milk White Flag 12; fair house; best of satisfaction. Roland Reed 16.



Barbydt, Jr., manager; Vandyke and Eaton co. 14; fair business. Elks Minstrels 19, 20.

**MUNCIE.**—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): The Cherry Pickers.

**FRANKLIN.**—NEW OPERA HOUSE (Marlin and Woodsmall, managers): Faust 11. Lost in Greater New York 23. Edwin Tanner May 5.

**COLUMBUS.**—CRUMP'S THEATRE (R. F. Gottschalk, manager): Stetson's U. T. C. to S. R. O. 12. Robert Downing 19. The Gay Matinee Girl 23.

**ELKHART.**—BUCKLES OPERA HOUSE (David Carpenter, manager): Henshaw and Ten Brock in Dodge's Trip to New York 12; good performance; small house.

**FRANKFORT.**—COLUMBIA THEATRE (G. Y. Fowler, manager): Beach and Bowers' Minstrels 12; good performance; light house.

**PORT WAYNE.**—MASONIC TEMPLE (Stouder and Smith, managers): Our Flat 11. Henshaw and Ten Brock 13. Lewis Morrison 14.

**HUNTINGTON.**—OPERA HOUSE (R. D. Smith, manager): Porter J. White in Faust 12; small business; fair satisfaction. Welsh Prize Singers 19.

**WABASH.**—HARTER'S OPERA HOUSE (Alfred Harter, manager): Shannon of the Sixth 15.

**PERU.**—EMERICK'S OPERA HOUSE (F. G. Emerick, manager): The Heart of Chicago 11; fair business; good satisfaction.

**ROCKVILLE.**—OPERA HOUSE (D. Strouss, manager): Shore Acres 15.—CARLISLE HALL (Carlisle Brothers, managers): Thompson Family May 3.

**GARRETT.**—WAGNER OPERA HOUSE (J. W. Wagner, manager): Porter J. White's Faust 15.

## INDIAN TERRITORY.

**MUSCOGEE.**—TURNER'S OPERA HOUSE (N. K. G. Shepard, manager): William L. Roberts' Faust 21 and 22.

## IOWA.

**BURLINGTON.**—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Edwin Tanner in Dr. Jekyll and Mr. Hyde 8; small audience. Hogan's Alley drew a large house 11. The principals were in good fettle and kept the big audience in a continuous broad grin. They were ably assisted by a coterie of eleven specialty performers. "Foghorn" (local comic opera) 13, under direction of W. T. Baker, to crowded house. Black Patti's Troubadours 15. Agnes Herndon co. 17.—ITEM: Thomas Bunnell, of the musical sketch team, Thompson and Bunnell, with Hogan's Alley, is an old time resident of this city. His friends turned out in large numbers to give him a hearty reception.

**COUNCIL BLUFFS.**—DOHANY THEATRE (George N. Bowen, manager): Mozart Symphony Club 10 did not receive the recognition they deserved. Western Circuit co. opened for four nights 10 in the Pay Train; good business. Devil's Auction 17. Clay Clement 19.—ITEMS: A. B. Bevil, manager of the Sioux City Opera House, spent several days here last week. Charles Custer has been appointed stage-manager at the Dohany Theatre.

**KEOKUK.**—OPERA HOUSE (D. R. Craig, manager): South Before the War 6; topheavy house; very enthusiastic. Hogan's Alley 13. Eunice Goodrich 22.—ITEM: Charles H. Salisbury, formerly lessee of the Elbinger Grand Opera House at Fort Madison, Ia., was in town en route home from Jacksonville, Ill., where he put on an amateur minstrel performance.

**MARSHALLTOWN.**—ODEON THEATRE (Ike C. Speers, manager): Pearson Stock co. 24 in The Land of the Midnight Sun. The District Fair, and She; fair houses; co. gave satisfaction. Hogan's Alley 7 was well received by fair house. Crow Sisters 11-16 opened in a Duel of Hearts to light business. Primrose and West's Minstrels 19.—ITEM: THEATRE (W. H. Evans, manager): Dark.

**DES MOINES.**—FOSTER'S OPERA HOUSE (William Foster, manager): Hogan's Alley 8; fair business; performance only fair. Elks Minstrels 12, 13. Black Patti's Troubadours 14.—GRAND OPERA HOUSE (William Foster, manager): The Paiges 4-9 to good business. Pearson Stock co. 11-14 opened to fair business in The Police Patrol.

**SOUX CITY.**—GRAND OPERA HOUSE (A. B. Bevil, manager): Barlesque Circus (local) 8, 7; good business; performance first-class. Western Circuit Stock co. in The Captain's Mate drew two large houses 9; performance best seen here at popular prices. Under the Dome; fair house; good performance. Clay Clement 16. Devil's Auction 15.

**CLINTON.**—ECONOMIC THEATRE (W. McMillan, manager): Thomas W. Keene in Richard III. 7 to good business for Holy Week; well received. Primrose and West's Minstrels 22. Morgan Gibney co. 25-30.—DAVIS OPERA HOUSE (William McMillan, manager): May Smith Robbins in Little Trizie 15. A Breezy Time 21.

**FORT MADISON.**—ERINGER GRAND (Elliot Alton, manager): Chase-Lister Theatre co. 39 to fair business. Repertoire included Harvest, Monte Cristo, Sea of Ice, and Texas, or The Siege of the Alamo. Edwin Tanner 11 in Dr. Jekyll and Mr. Hyde to light business.

**DECATUR.**—GRAND OPERA HOUSE (B. B. Morris, manager): Dark.—STEVEN'S OPERA HOUSE (George Higgins, manager): Bob and Eva McGinnley in specialties 5, 6 to good business; satisfactory performances.

**DUBUQUE.**—GRAND OPERA HOUSE (William T. Roehl, manager): Darkest America 5; large house; fair satisfaction. Aiden Benedict in Fabio Romanus 8; fair audience; co. excellent. Thomas W. Keene in Richard III. 8; fair house, and gave satisfaction.

**OTTUMWA.**—GRAND OPERA HOUSE (J. Frank Jersey, manager): Edwin Tanner in Dr. Jekyll and Mr. Hyde to fair business 6. Hogan's Alley 12; fair business; good entertainment.

**DAVENPORT.**—BUTTS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Gilmore and Leonard in Hogan's Alley 10 gave satisfactory performance.

**WATERLOO.**—BROWN'S OPERA HOUSE (C. F. Brown, manager): Thomas W. Keene in Julius Caesar 9 to the capacity. A Breezy Time 14.

**CRESTON.**—PATT'S OPERA HOUSE (J. H. Patt, manager): Ladies' Lyric Quartette 11.

**MISSOURI VALLEY.**—NEW THEATRE (William Harmon, manager): Under the Dome 11; good business; scenic effects good.

**RED OAK.**—EVANS THEATRE (Priessman and Clark, managers): Mozart Symphony Club 11; large house; entertainment first-class. Clay Clement 18.

## KANSAS.

**TOPEKA.**—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): The Graham Earle co. pleasantly remembered by us from previous visits, reappeared 4-9 in The Inside Track. The Evil Genius Dixie Land, Finnigan's Flats, Don Caesar, and A Woman's Honor; the patronage accorded was all things considered, so satisfactory that Manager Crawford arranged for another week's stay, which the co.'s good work and large repertoire renders possible. A Klondike Claim will open their second week, and as they keep full faith with the public and supplement their performances with gits of watches, bicycles, silverware, and similar hand-some and useful presents, purchased of our local merchants, they will have most probably run of good audiences, and be always sure of a warm welcome in future seasons; their Don Caesar, with twelve people in the cast and elaborate costumes, scenery and props, is really quite a production for a popular-price repertoire co., but Manager Roskam says the returns have fully justified the expenditure; like the Paiges, Paytons, and Hollens, Messrs. Roskam and Earle are specially anxious to merit the good will of the newspaper boys and the representatives of THE MIRROR in particular; besides Mr. Earle and his wife (Cora Hammett), Fred W. and Manda Barnard, Harry and Nellie Reynolds, Hugh and Aileen Morrison, Harry Leonard, and Monte Lewis were very good.—GRAND OPERA HOUSE (O. T. Crawford, local manager): Devil's Auction 11. Lillian Lewis 12, 13.—ITEMS: E. C. Ellis, of the Chicago Grand, was in town the past week. He is one of the old timers in the business whose reminiscences run back to the ice-drift period when Joe Murphy and Maggie Mitchell were much younger and buffaloes luttled down houses in this region. During his recent wanderings he has located a new sourette, somewhere in the lost land country, with a name to conjure with, and has picked up a number of clever colloquialisms, all of which he is eagerly saving up for his friend, Judge "Biff" Hall, who will soon

communicate them, in classic clause, through THE MIRROR.—Mr. Ellis and Manager Roskam have been trying to induce me to visit them the coming summer, promising me no end of cruises in "long, low, rakish looking" boats, and other diversions which would make him "shy at the cars."

THOMAS H. HYATT.

**HOLTON.**—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Warner's Comedy co. 4-9 opened well, but business fell off during week; packing performances.—ITEM: R. Guy and Madelon Cauffman were here for a few days visiting their parents and friends. They left 14 to join William Harris' co. at Fort Dodge, Ia.

**FORT SCOTT.**—DAVIDSON THEATRE (Harry C. Erlich, manager): Devil's Auction 4 gave a fair performance to fair business. Miss Francis of Yale had a good house 7; performance good. The Gay Matinee Girl 14. St. Plunkard 30.—ITEM: Sadie Stockton joined the Lillian Lewis co. here.

**PITTSBURG.**—OPERA HOUSE (W. W. Bell, manager): Devil's Auction 5; large and appreciative audience. Edouard Remenyi 8; performance excellent. J. C. Lewis in St. Plunkard to a large audience 9. Blind Boone 11. The Gay Matinee Girl 12.

**MCPIERSON.**—OPERA HOUSE (J. F. McElvain, manager): Sharpley Lyceum Theatre co. 4-9 to good business; co. excellent. Plays: A Celebrated Case, The Girl from Texas, Life for Life, A Kentucky Thoroughbred, Camille, Waifs of New York, and The Gambler's Wife.

**PARSONS.**—OPERA HOUSE (O. P. M. Wiley, manager): Miss Francis of Yale rendered an excellent performance to a poor house 6. St. Plunkard 8 met with only a slim reception.

**EMPIRE.**—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Marie Bell Opera co. in Olivette 11; good performance; appreciative audience. Return date 13.

**SALINA.**—OPERA HOUSE (W. P. Pierce, manager): Marie Bell Opera co. 5, 6; good business; excellent co. Sharpley Lyceum co. 11-16.

**WINFIELD.**—GRAND OPERA HOUSE (T. B. Myers, manager): Devil's Auction 8; good performance; big house.

**WICHITA.**—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Devil's Auction 9; good business; co. excellent.

**LEAVENWORTH.**—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donovan, manager): Devil's Auction 10 to good house.

## KENTUCKY.

**OWENSBORO.**—NEW TEMPLE THEATRE (Pellor and Ruch, managers): J. E. Toole in Killarney and Hunch II to a deservedly small house. Dad's Girl 18.

**DANVILLE.**—OPERA HOUSE (C. T. Veach, manager): Madame Gore Concert co. 5; small house; fair entertainment. Columbia Opera co. 14. Alba Heywood 23.

**SOMERSET.**—GEN OPERA HOUSE (E. L. Ogden, manager): Columbia Opera co. 11, 12 in Said Pasha and La Mascotte; good houses; fine performances. Farmer Hopkins 22.

**OTT. STERLING.**—GRAND OPERA HOUSE (W. B. O'Connell, manager): J. E. Toole 19 changed to 14. Columbia Opera co. 15.

**PARIS.**—GRAND OPERA HOUSE (D. C. Parrish, manager): My Friend from India 20 will close our season.

**ASHLAND.**—THEATRE (W. Meinhardt, manager): J. E. Toole 18.

## LOUISIANA.

**SHREVEPORT.**—GRAND OPERA HOUSE (Leon M. Carter, manager): Nat C. Goodwin, supported by Maxine Elliott and a very strong co., presented A Gilded Fool 5 to a large and pleased audience.

**LAKE CHARLES.**—OPERA HOUSE (H. B. Milligan, manager): Dark.—ITEM: Princess Bonnie will be presented in this city shortly by local talent. No more bookings for this season.

## MAINE.

**PORTLAND.**—THE JEFFERSON (Fay Brothers and Hordford, managers): The Last Stroke 12, 13; good houses. The Old Homestead 15, 16. Under the Red Robe 18. The Prisoner of Zenda 19, 20.—THEATRE (Charles C. Tokesbury, manager): The Pulse of New York 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

**BANGOR.**—OPERA HOUSE (F. A. Owen, manager): Spears' Comedy co. closed a successful week 9 and presented to large and satisfied audiences A Royal Slave, Crime Shadowed, Only a Jay, Fanchon, Monte Cristo, Little Miss Johnstone, A Noble Revenge, Faust, Bob Roy, The Two Roses, and Ivan's Oath. Marie Malton in her illustrated songs was a feature. Champion Cake Walk and Specialty co. 11 to large and pleased audience. The Isle of Champagne 12, 13 opened to S. R. O. Richard Golden was for a long time a resident of this city and received an ovation.

**LEWISTON.**—MUSIC HALL (Charles Rorhury, manager): The Pulse of New York 11 deserved better house. The Last Stroke 14. U. T. C. 13, 16. Superba 18, 19. The Hermanns 21.

**BELFAST.**—OPERA HOUSE (F. E. Cottrell, manager): The Isle of Champagne 14 to good business. Richard Golden and Maude Lillian Berri were enthusiastically received.

## MARYLAND.

**HAGERSTOWN.**—ACADEMY OF MUSIC (Charles M. Futterer, manager): Renfrow's Pathfinders in The Lightning Express, The Middleman, The Judge, The Devil's Gold Mine, Below Zero, St. Valentine's Day, and My Stepladder opened for a week to good business 11. Arnold Wolford's Comedy co. 25-30.

**CUMBERLAND.**—ACADEMY OF MUSIC (Mellinger Brothers, managers): Arnold Wolford Stock co. opened for a week 11 to S. R. O. Plays: Master and Man, The Brand of Cain, The Smugglers, The Streets of New York, Mystic Mountain, and The Isle of Cuba. Capt. 25. Renfrow's Pathfinders 25-30.

**FREDERICK.**—CITY OPERA HOUSE (P. E. Long, manager): Martin U. T. 13; large audience; general satisfaction. Faust 28.

## MASSACHUSETTS.

**SPRINGFIELD.**—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Frank Daniels in The Idol's Eye and big business 9. There is no straining about the Eye—it is straight fun, and a comic opera that is really comic. Alf Whelan, Norma Kopp, Helen Redmond, and Maud Courtney made hits. The Mystic Shrine of Springfield turned out in the evening 150 strong to welcome their fellow member, Mr. Daniels. A Stranger in New York returned to good business 10. Sowing the Wind 15. El Capitán 16. The Sign of the Cross 18-20. Kellar 22. Wilbur Opera co. 25-30.—NELSON THEATRE (P. F. Shea and Co., managers): Little Lord Fauntleroy 13 to fair business. The portrayal of Fauntleroy by Ellis Smedley and Edwin Smedley was wonderfully natural, and the grown-up members of the co. did good. Bi Bi, a comedy of toys, was presented successfully by local talent under the direction of Mrs. Augusta Crandall Hughes, of New York, 14-16. Cumberland 16, 19. Under the Red Robe 25. Stuart Robinson 26. Henry Miller 27.

EDWIN DWIGHT.

**LOWELL.**—OPERA HOUSE (Fay Brothers and Hordford, managers): Passion Play 7-10; business light. Under the Red Robe 16. The Last Stroke 19. Kellar 21, 23. Denman Thompson 22. The Prisoner of Zenda 24. Payton Stock co. 25-30.—MUSIC HALL (W. H. Boddy, manager): Home (local) to light audience 11, 12. Rush's White Crook 18-20. Peter Maher co. 21-23. Miles' Ideal Stock co. 25-27.—ITEM: Our Philharmonic Club sang The Crusaders 14 with Max Heinrich, J. C. Bartlett, and Jennie Mae Spencer as soloists.

ORMSBY A. COURT.

**LAWRENCE.**—OPERA HOUSE (A. L. Grant, manager): Wilbur Opera co. closed a week's engagement 9; excellent performance; fair business. The Last Stroke 11; topheavy house. The local Elks benefited 13 with Edwin F. Mayo in Puddhead Wilson to a good-sized audience; satisfactory performance. Under the Red Robe 14. The Hermanns



## It is the Intensity of Activity,

the concentration of mind and body to a given purpose in American life that brings about the wear, the tear and waste of nervous force. Such people prosper, and in leisure moments need a pure, tonic stimulant, which physicians recommend. Such people, while needing it, need only what is good, pure and healthful. They will have it and that only. This demand opened a wide field for the production of the best, and the product is

## HUNTER BALTIMORE RYE.

Known as  
The American Gentleman's Whiskey.  
It is pure, ten years old, of rich, mellow flavor.

18, 19. Superba 20. Prisoner of Zenda 22. The Old Homestead 23. Passion Play 24. Corse Payton Stock co. May 27.—NEW THEATRE (C. A. Sweeney, manager): Parisian Gaiety Girls 18-20.

**FALL RIVER.**—ACADEMY OF MUSIC (William J. Wiley, manager): Corse Payton Comedy co. closed a week's engagement 19 with an Easter concert and a picture of the Passion Play. Under the Red Robe 11. Boston Symphony Orchestra 12 drew only a fair house to listen to their artistic playing. Mrs. Marian Titus was the soloist. The Prisoner of Zenda 13 was played by a strong co. with Howard Gould and Fanchon Campbell in the leading parts to a fair and pleased audience. Fairies' Well 15, 16. Rice and Hall's Minstrels 18-20. The Sages 25-30.

**WORCESTER.**—THEATRE (James F. Rock, manager): A Stranger in New York met with a most hospitable reception 6, 7. The Castle Square Opera co. gave 11 Trovatore. The Queen's Lace Handkerchief and Carmen 9 to good business. Leon and Adelaide Herrmann fared indifferently well 11, 12. Frank Daniels 19, 20. The Sign of the Cross 21-23.—LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): Tennessee's Partner proved one of the strongest successes, financially and dramatically, of the season 11-16. The Dazzler 18-21.

**PITTSBURG.**—WHITLEY OPERA HOUSE (J. R. O'Connell, manager): The Sages, hypnotists (return), 14; business was fair. Wilbur Opera co. opened for a week 11 in The Royal Middy to good business. The Grand Duchess and Fra Diavolo were also present 4 first of week. Frankie Carpenter co. 25-30.—ITEM: The Chapin Club presented The Pirates of Penzance 13 in a very creditable manner.

**HOLYOKE.**—OPERA HOUSE (B. L. Potter, manager): Boston Festival Orchestra 12; good business. Sowing the Wind 19. Frank Daniels 21. Kellar 23.—EMPIRE (T. F. Murray, manager): Robin Hood, Jr., 11-13; fair houses; satisfactory performances. The Juggling of Provo is a feature. The Real Widow Brown 14-16; large attendance.

**LYNN.**—THEATRE (Dodge and Harrison, managers): Secret Service 11, 12. Under the Red Robe 15. The Prisoner of Zenda 16. Katherine Huber co. 19-21.—MUSIC HALL (Dodge and Harrison, managers): All-Star Specialty co. 7-9 was an April frost; poor business.—ITEM: Walter Bedell, of the Boston Comedy co., spent Holy Week at his home in this city.

**NORTH ADAMS.**—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Secret Service 18. The Real Widow Brown 20. Passion Play 21-23.—WILSON OPERA HOUSE (W. P. Meade, manager): Dark.—ITEMS: Pearl Night-rider, of the Andrews Opera co., was the guest of friends in this city during the co.'s engagement.—A local co. will present A Celebrated Case in the surrounding towns during the next few weeks.

**BROCKTON.**—CITY THEATRE (W. B. Cross, manager): A Stranger in New York, with Otis Harlan in the title-role, had a large house and furnished a good evening's entertainment 9. The Prisoner of Zenda was finely presented to fair business 11. Corse Payton Comedy co. 18-21. Musical festival 25, 26. Tennessee's Partner 28. Kellar 30.

**NEW BEDFORD.**—THEATRE (William B. Cross, manager): A Stranger in New York 7; fair house; good co. Corse Payton co. in The Parisian Princess, Flirtation, The Gaiety Slave, Candide, Drifted Apart, Two Friends, and Is Marriage a Failure 11-16; large audiences.

**HAVERHILL.**—ACADEMY OF MUSIC (James F. West, manager): Frankie Carpenter co. 4-9; small houses; good performances. Denman Thompson in The Old Homestead 13; large and appreciative audience.

**PITTSFIELD.**—ACADEMY OF MUSIC (M. Callahan, manager): The Real Widow Brown 13; fair business; performance excellent. King Dramatic co. 18-23.

**CHELSEA.**—ACADEMY OF MUSIC (Patrick and Reniger, managers): Denman Thompson in The Old Homestead pleased a crowded house 11. Graham's Cake Walk co. 15.

**NORTHAMPTON.**—ACADEMY OF MUSIC (William H. Todd, manager): De Wolf Hopper 15. Secret Service 19. The Idol's Eye 22. Andrew Mack 26.

**PLYMOUTH.**—DAVIS OPERA HOUSE (Perry and Calverly, managers): Sowing the Wind 2; good business. Empire Stock co. 11-16 to fair business. Robert G. Ingerson 18.

**TAUNTON.**—THEATRE (R. A. Harrington, manager): A Stranger in New York 7; large house; co. good. The Prisoner of Zenda 12; large audience.

**MILFORD.**—MUSIC HALL (H. E. Morgan, manager): The Hermanns 15. Graham's Cake Walk (return date) 21.

**AMESBURY.**—OPERA HOUSE (Collins and Bagley, managers): Kellar 16.

## MICHIGAN.

**GRAND RAPIDS.**—POWERS' (O. Stair, manager): Lewis Morrison 11, 12 in The Master of Ceremonies and Faust. Roland Reed May 2.—GRAND (O. Stair, manager): The entire week of 4 was filled by Eugene Blair and a most capable co.; it was by far the most attractive week of the season, and was successful in every way; the latter half of the week was given up to Camille and The New Magdalen; Miss Blair makes Camille a much more lovable person than some others who interpret the part, and her acting throughout was characterized by a beautiful conception of the unfortunate coquette. Under the Dome attracted large audiences 11-13. Lincoln J. Carter's scenic effects are as usual good. Gettysburg 14-16.

**ANN ARBOR.**—ATHENS THEATRE (L. J. Liesmer, manager): The Goshu 8; largest business of the season; cast all make decided hits; Linda da Costa simply owned the University contingent; Laura Millard, enveloped in Old Glory, sang "The Star Spangled Banner," and the audience went wild. Shannon of the Sixth 18. The Tarrytown Widow 19.

**OWASSO.**—SALISBURY'S OPERA HOUSE (Burns Brewer, manager): Irvine French co. in The Runaway Wife 7. An Irishman's Troubles 8. True Irish Hearts 9; light business. Mrs. Maguire 11, 12. Light business; money refunded 12. Wilbur Opera co. 14-16. Hi Henry's Minstrels 19. Other People's Money 21. Walker Whiteside 21 canceled.

**KALAMAZOO.**—ACADEMY OF MUSIC (B. A. Bush, manager): Lewis Morrison presented The Master of Ceremonies 13. The Chimes of Normandy (local) 15, 16. Stetson's U. T. C. 23.—GRAND OPERA HOUSE (Calver and Glendon, managers): Hewes, magician, 15, 16.

**PLINT.**—STONE'S OPERA HOUSE (Stone and Thayer, managers): Other People's Money 9; good house; co. excellent. Anna Berger Concert co. 11 to good house. Hi Henry's Minstrels 13; excellent performance; S. R. O. house.

**COLDWATER.**—TIBBITE'S OPERA HOUSE (John T. Jackson, manager): Hennessy Leroy in Other People's Money (return engagement) 18. Stetson's U. T. C. 21.

**LUDINGTON.**—OPERA HOUSE (U. S. Grant, manager): Barbour Theatre co. 19-21. William Owen co. 23-30.

**SAGINAW.**—ACADEMY OF MUSIC (H. Davidson, manager): Other People's Money 13. Hi Henry Minstrels 15, 16.

**PORT HURON.**—CITY OPERA HOUSE (L. T. Bennett, manager): The William Owen co. closed a very successful week 9. Other People's Money to a small but pleased audience 11.

**MUSKEGON.**—OPERA HOUSE (F. L. Reynolds, manager): Lewis Morrison in Faust 9. Under the Dome 14. Hi Henry's Minstrels 22.

**ADRIAN.**—NEW CROWELL OPERA HOUSE (C. D. Hardy, manager): Other People's Money changed

date to 15, 16. The Tarrytown Widow 18. Davis' U. T. C. 20.

**DOWAGIAC.**—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Under the Dome 16. Darkest America 27.

**BATTLE CREEK.**—HAWKIN'S OPERA HOUSE (E. R. Smith, manager): Mr. and Mrs. Robert Wayne 18-23. The Teisha 27. Darkest America 30.

**LANSING.**—BAIRD'S OPERA HOUSE (James J. Baird, manager): Hi Henry's Minstrels 18.—STAR THEATRE (Fred B. Mond, manager): Dark.

**BAY CITY.**—WOOD'S OPERA HOUSE (A. F. Davidson, manager): Hennessy Leroy in Other People's Money 12 pleased audience. Hi Henry's Minstrels 14.

**NILES.**—OPERA HOUSE (S. Gudburg, manager): Salisbury Orchestra 23. Little Trizie 25.

## MINNESOTA.

**OWATONNA.**—METROPOLITAN OPERA HOUSE (George R. Kinyon, manager): Beethoven Musical Association Concert 22.—AUDITORIUM (Hoefler and Smorsh, managers): Clay Clement in The New Dominion 8; excellent performance; fair house. Devil's Auction 21. About June 1 Hoefler's Southern Minnesota Stock co. will open, playing here every third week.—ITEM: The Metropolitan Opera House management garnished box-office receipts of Clay Clement at Auditorium 8, and have instituted suit to recover under contract with Clement for his appearance same date.

**FARIBAULT.**—OPERA HOUSE (C. E. White, manager): A large and highly enthusiastic audience greeted Clay Clement with his excellent support in The New Dominion 11. Devil's Auction 22.—ITEM: Lucile La Verne will join the Clay Clement co. May 1.

**ST. CLOUD.**—THEATRE (Jack Hoefler, manager): Clay Clement (return engagement) 12 in his new play With Other Eyes, its first production on any stage to S. R. O. Devil's Auction 23. Davis' U. T. C. May 2.

**ALBERT LEA.**—OPERA HOUSE (J. A. Fuller, manager): Robert J. Burdette 8; good performance; fair house. Clay Clement in The New Dominion 9; good house. Devil's Auction 21.

**CROOKSTON.**—GRAND OPERA HOUSE (Kirch and Muntag, managers): McGinty the Sport 5; small house; fair performance. Hopkins All Star Specialty co. 19. Thomas W. Keene 25. Hopkins Trans-Oceanics 29.

**WINONA.**—OPERA HOUSE (J. Straupha, manager): Gilmore and Leonard in Hogan's Alley 12 to a big house, giving satisfaction. A Bachelor's Honey-moon 15.

**DULUTH.**—THE LYCEUM (E. Z. Williams, manager): A Bachelor's Honey-moon 12.—ITEM: The cancellation of the booking of a Bachelor's Honey-moon has been reconsidered.

**ST. PETER.**—THEATRE (Hoefler and Hale, managers): Clay Clement in The New Dominion 8; full house; everyone pleased. Ellenwood Players 18-21.

**STILLWATER.**—GRAND OPERA HOUSE (E. W. Durant, manager): A Bachelor's Honey-moon 11.

## MISSISSIPPI.

**McCOMB CITY.**—OPERA HOUSE (W. R. Caston, manager): Santanelli March 28-1 satisfied fair audiences. A Night Off 11; S. R. O.; audience pleased. Columbia Opera co. (return date) May 6, 7.

**NATCHEZ.**—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): James Young in David Garrick 1 and Hamlet 2 to good business. Santanelli 11-15. Columbia Opera co. May 18-21 will close our season.

**COLUMBUS.**—OPERA HOUSE (P. W. Near, manager): Columbia Opera co. May 8.

## MISSOURI.

**JOPLIN.**—CLUB THEATRE (George B. Nichols, manager): Devil's Auction 6; S. R. O.; entire satisfaction. The Gay Matinee Girl 10 to packed house; specialties were very clever. St. Plunkard 16.

**HANNIBAL.**—PARK THEATRE (J. B. Price, manager): Shore Acres to good business 7. South Before the War to poor business 8. Edwin Tanner 14. Hogan's Alley 15.

**CARROLLTON.**—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): House will open with Clay Clement 22.

**MEXICO.**—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Wade Opera co. 14-16.

**CLINTON.**—OPERA HOUSE (Ed Austin, manager): World Comedy co. 18-21.

## MONTANA.

**GREAT FALLS.**—GRAND OPERA HOUSE (Park and McFarland, managers): Katie Patnam in A Texas Steer 4; large house; performance fair. Richards and Pringle's Minstrels 7; large house; performance excellent. Marie Wainwright in Shall We Forgive Her 8, 9; small house; performance excellent. McGinty the Sport 15. F. Marion Crawford 21. Town Topics 25.

**BUTTE.**—SUTTON'S UNION FAMILY THEATRE (Dick P. Sutton, manager): Frank Reddie in Don Cesar de Bazan 4-10; fair business; same co. in Kidnapped 11-16. Joe Flynn 25-30.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Tim Murphy in Old Innocence to light houses 6, 7; excellent performance. Marie Wainwright in Shall We Forgive Her 10-15.

**HELENA.**—MIRY'S OPERA HOUSE (John W. Luke, manager): A Texas Steer 4; performance fair. Georgia Minstrels 6; poor performance and house. Shore Acres 30.

**BOZEMAN.**—OPERA HOUSE (A. R. Cutting, manager): Primrose and West's Minstrels 7; \$450 house; excellent performance. Joe Flynn in McGinty the Sport 11.

**BILLINGS.**—OPERA HOUSE (A. L. Babcock, manager): Joe Flynn 12—date changed from 9.

## NEBRASKA.

**NEBRASKA CITY.**—OVERLAND THEATRE (Carl Morton, manager): Lawrence Holmes co. 4-6 in The Smuggler, The Brand of Cain, and The Streets of New York opened to S. R. O.; light business; remainder of engagement; weak co. Under the Dome 9; small but appreciative audience. Western Circuit co. 14, 16.



fects good. From Sumpter to Appomattox (local) 8; poor business.

**WAHOO.**—OPERA HOUSE (Thomas Killian, manager): John Dillon in Bartlett's "The Seltzerville 15. Nashville Students 25.

**HASTINGS.**—KERR OPERA HOUSE (W. Schell, manager): Under the Dome 7; good house. Spooner Comedy co. 11-16.

#### NEW HAMPSHIRE.

**DOVER.**—CITY OPERA HOUSE (George H. Demeritt, manager): Secret Service 13—ITEMS: A. R. Stover is in town making arrangements for the opening of the Central Park Theatre. The John L. Sullivan co. is playing to good business in the surrounding towns: they were greeted by full houses at Rochester and Somersworth 11, 12.

**CLAREMONT.**—OPERA HOUSE (delighted a large audience 11; receipts \$700. Cramer's Orchestra (local) initial performance to good business 12. John L. Sullivan co. 16.

**MANCHESTER.**—OPERA HOUSE (E. W. Harrington, manager): Donnan Thompson 11. The Old Homestead 12 gave satisfaction to S. R. O. The Last Stroke 15. NEW ELM STREET THEATRE: Dark.

**NASHUA.**—THEATRE (A. H. Davis, manager): Corne Patton Stock co. opened a week's engagement 11 in Woman Against Woman to S. R. O. The Last Stroke 18. Denman Thompson 20.

**PORTSMOUTH.**—MUSIC HALL (J. P. Avers, manager): Pudd'nhead Wilson, benefit K. of P. 14. Denman Thompson 19.

**EXETER.**—OPERA HOUSE (J. D. P. Wingate, manager): Keller 14.

#### NEW JERSEY.

**NEWARK.**—THEATRE (Lee Otolenghi, manager): An exceedingly well selected co., including Mrs. McKee Rankin, Mathilde Cottrell, Theodore Babcock, and Charles Kent, appeared in "What Happened to Jones" 11-18; the performance was very funny and well acted throughout; business opened fair. De Wolf Hopper 18-23. JACOBS' THEATRE (M. J. Jacobs, manager): Cumberland 11-16. Corinne 18-23. COLUMBIA THEATRE (F. W. Volz, manager): The Corbett-Fitzsimmons veriscope drew big attendance 11-16. Archer's Colored Sports 18-23. Frank Hamilton has resigned as head usher at the Newark Theatre. The Newark Theatre had a narrow escape from fire 11. A four-story building adjoining the theatre, owned by H. C. Miner and leased by Matthias Plum as a printing establishment, was destroyed almost totally. The theatre was saved from damage by hard work on the part of the firemen. Iron shutters were all that separated the fire from the scene room. George W. Jacobs, treasurer of Jacobs' Theatre, was tendered a benefit 11. As Mr. Jacobs but recently has become a benefactor, the benefit is in the nature of a wedding present. The First Regiment Band has been engaged to assist De Wolf Hopper with El Capitán 18-23. The season in this city is rapidly drawing to a close. The Newark will close in four weeks. During the past two years, under the excellent direction of J. Bard Worrell, this theatre has gained a large and steady patronage. C. Z. KENT.

**ELIZABETH.**—STAR THEATRE (Colonel W. M. Morton, manager): O'Hooligan's Wedding did fairly good business 13; specialties well received. Moulin Rouge 18. The 8 James co. 25-27. East Lynne 30.

**LYNDEN.**—THEATRE (A. H. Simonds, manager): Sol Smith Russell presented A Bachelor's Romance to a fair and pleased audience 8. Mr. Beane from Boston to a medium house 11. Joseph Jefferson 21. A Black Sheep May 4. —ITEMS: Rachelle Renard, considered disappointed in felt here on account of the inability of Fanny Davenport to fill her date at the Star during the latter part of April. At the close of the present season Manager Simonds, of the Lyceum, will sever his connection with that house, he having been appointed manager of Taylor's Opera House, Trenton, N. J.

**ORANGE.**—COLUMBIA THEATRE (John T. Platt, manager): The Inside Track 11, 12; co. and performance good; business satisfactory. —ORANGE MUSIC HALL (George P. Kingsley, manager): Joseph Jefferson 20. —ITEMS: Frankie C. Gray, of Waite's Comedy co., was taken ill with grip while here 6. She was removed to the Memorial Hospital, where she is now recovering. During Miss Gray's absence from the co., Hattie Howell will replace her.

**FATHERSON.**—OPERA HOUSE (John J. Goetchnin, manager): Miles Ideal Stock co. (second week) 11-16 to fair business; co. capable. True S. James 18-23. Norlita (local) 21-23. —EDEN THEATRE (H. E. Toovey, manager): Elroy Stock co. in The White Squaron, The Land of the Midnight Sun, and She 11-16 to good business; co. good. Same co. 18-23.

**TRENTON.**—TAYLOR OPERA HOUSE (T. B. Taylor, manager): Sol Smith Russell and his fine co. gave a delightful performance of A Bachelor's Romance 9. Bennett and Moulton Comedy co. 18-23. Joseph Jefferson 28. Under the Red Robe 31.

**PLAINFIELD.**—STILLMAN THEATRE (Maze Edwards, manager): Peck's Bad Boy 11 to fair business; good satisfaction. My Friend from India 12; medium house; excellent performance. Daniel E. Ryan co. 18-23.

**ASBURY PARK.**—PAKE OPERA HOUSE (W. H. Morris, manager): The Germans 15. Elroy's Stock co. 25-4.

#### NEW YORK.

**ALBANY.**—HARMANUS THEATRE (Woodward and Voyer, managers): During Holy Week there was only one attraction, and that was the Scalchi Concert 9; the attendance was fair; the first part consisted of vocal and instrumental selections, and the second part an act each in costume of Faust and Trevor. The audience was large and enthusiastic; Mr. Crane and Annie Irish received several curtain calls; owing to the illness of Percy Haswell, the character of Prudence was played by Miss Bronson, who did admirably. Concert and Cake Walk 13. Oh! Susannah 15. Boston Festival Orchestra 16. —LALAND OPERA HOUSE (J. Austin Fynee, manager): The Bennett and Moulton Comedy co. closed a week of fair business 9. Repertoire: Darkest Russia, Daughter of the South, The Lady of Lyons, The Embassy Ball, McKenna's Flirtation, All the Comforts of Home, and Fighting for Cuba's Sake. Easter week a co. of fun makers made the house ring with applause by the large audiences. Vanity Fair 14-16. Vaudeville 18-23. —ITEMS: Work on the Empire Theatre is progressing rapidly, and Manager Gerber says the house will be opened about Sept. 15. The improvements at Harmanus Theatre will begin about June 1.

**SCHENECTADY.**—VAN CUREL OPERA HOUSE (C. H. Benedict, manager): Joe Jefferson in Rip Van Winkle packed the house 8; performance first-class and audience pleased. A. G. Field's Minstrels had a good house 9 and gave a satisfactory performance. A. Field, Billy Van, and Ollie Young are deserving of special mention. Concert and Cake Walk 13. Oh! Susannah 15. Boston Festival Orchestra 16. —LALAND OPERA HOUSE (J. Austin Fynee, manager): The Bennett and Moulton Comedy co. closed a week of fair business 9. Repertoire: Darkest Russia, Daughter of the South, All the Comforts of Home, For Cuba's Cause, The Embassy Ball, Lady of Lyons, and McKenna's Flirtation. Waite's Comedy co. 18-23. —ITEMS: Leliot, Bush and Leliot, the Australian trio, joined A. Field's Minstrels and made their first appearance with the co. in this city 9. They are musicians of more than ordinary ability. —Louis O'Neill, of this city, who has been in advance of Alma Chester the past season, has returned home, the co. having closed their season.

**ROCHESTER.**—LYCUM THEATRE (A. E. Wolf, manager): Oh! Susannah 11, 12. W. H. Crane in a Virginia Courtship 13, 14 before large houses. Sol Smith Russell 18-23. —COOK OPERA HOUSE (S. S. Shubert, manager): The Spooner Comedy co. to good business 11-16, introducing Edna May and Cecil Spooner in A Fair Rebel, The Gaiety Slave, Inc., Eccles Girls, The Circus Girl, and Hazel Kirke. The co. deserve praise for their good work. —ACADEMY OF MUSIC (Louis C. Cooke, manager): The stock co. strengthened their firm hold upon our amusement patrons by their excellent work in East Lynne 11-13 and Eagle's Nest 14-16. Emma Bell evidenced her versatility by her characterization of Lady Isabel in the former and Sierra Sue in the latter. Old Glory 18-23.

**UTICA.**—OPERA HOUSE (B. E. Day, manager): Joseph Jefferson in Rip Van Winkle 7 to a large and well pleased audience. The Dazzler did good business.

S. 9. William H. Crane presented A Virginia Courtship 12 before a large and brilliant audience, who gave Mr. Crane and his splendid co. a most cordial reception. Percy Haswell being ill, Leila Bronson appeared as Prudence Robert in a charming manner. After the performance, Mr. Crane was entertained by John M. Crouse. The Sporting Duchess 13. Lewis Morrison 23. —ITEMS: Manager Sam Shubert, who will take possession of the Opera House May 1, has appointed Warren R. Day treasurer. The selection is a good one.

**SINGHAUTON.**—STONE OPERA HOUSE (J. P. E. Clark, manager): Gonzalez Opera co. closed a week's engagement 9 to moderate sized houses; fair satisfaction. Van Osten's Three-Star Comedy co. opened a week 11 in Mr. Barnes of New York to big business; excellent satisfaction. A Contented Woman 18. Lewis Morrison 23. —BIJOU THEATRE (A. A. Fenyesy, manager): Veriscope of Corbett-Fitzsimmons fight drew crowded houses 11, 13; large audiences; best of satisfaction. Jean Reynolds Stock co. will open their season 18.

**TROY.**—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Waite's Comedy co. 11-16 in Passion's Slave, The Inside Track, East Lynne, The Charity Ball, The Wife, Men and Women, A Social Highwayman, Beacon Lights, and Hazel Kirke; co. good; business big. Louise Aigen, a new member, played lead; Dan McCarthy, Mackie and Walker. The Sporting Duchess 22, 23. —RAND'S OPERA HOUSE (Harry G. Rand, manager): Oh! Susannah 9. Zephira (local) 12-16. A Southern Romance 21, 22. Andrew Mack 23.

**SYRACUSE.**—WELTING OPERA HOUSE (J. L. Kerr, manager): On! Susannah and Dangerfield 16, 13. W. H. Crane 15. —BASTABLE THEATRE (S. S. Shubert, manager): The Salisbury Stock co. played inconspicuously during its fifteenth week 11-16 to the usual large and well pleased audiences. The Two Orphans 18-23. —GRAND OPERA HOUSE (G. A. Edes, manager): Corinne in a repertoire of opera gave fair performance to good business 11-16. Gonzalez Opera co. 18-23.

**MIDDLETOWN.**—CASINO THEATRE (H. W. Corey, manager): A Gay New Yorker to fair house March 25. Gonzalez Comic Opera co. 28-31 in La Mascotte. The Chimes of Normandy, Said Pasha, and Pinafore; co. fair; poor business. Guy Brothers' Minstrels 31; big house; good show. My Friend from India 1; poor house; co. fair. Veriscope 5 drew a big house; audience well pleased.

**JOHNSTOWN.**—GRAND OPERA HOUSE (J. E. Barrett, manager): Daniel R. Ryan, supported by Ethel Fuller and Miss Minstrel, has joined the Triple Alliance Circus. William W. Randall, manager of Henshaw and Ten Brock, showed me MIRROR credentials issued when he was correspondent in San Francisco in 1879 and 1880. W. H. McGOWN.

**GLOVERSVILLE.**—KASSON OPERA HOUSE (A. L. Covell, manager): King Dramatic co., headed by Floy Cruwell and Kendal Weston, opened for one week 11 in The Showaway 9, 8, 10, 0. satisfactory performance. My Friend from India 18. The Sporting Duchess 21. Passion Play 29.

**WATERTOWN.**—CITY OPERA HOUSE (E. M. Gates, manager): Donald Robertson and Brandon Douglas in The Man in the Iron Mask and The White Mouse 11, 12; fair co.; light houses. The Cherry Pickers 14. Seidl Orchestra 15; big house. Andrews Opera co. 18, 23. Faust 22.

**NEWBURGH.**—ACADEMY OF MUSIC (F. M. Taylor, manager): The Spooner Comedy co. 18-23. Little Lord Fauntleroy 18, 19. Francis Wilson 20. Andrew Mack 21. —COLUMBUS HALL: Rachelle Renard co. 14 to fair business, giving satisfaction.

**KINGSTON.**—OPERA HOUSE (C. V. Du Bois, manager): Daniel R. Ryan co., presenting The American Eagle, The Lost Paradise, The Fatal Wedding, and The Fatal Mistake, first half of week 11-16 to large audiences; excellent satisfaction. 8 Bells 19. Sowing the Wind 20.

**CORTLAND.**—OPERA HOUSE (Wallace and Gilmore, managers): Jean Renolds' Stock co. 11-16 is giving satisfaction to small houses. Plays: Man and Wife, Camille, Woman's Rights, A False Step, East Lynne, and The Fair Parisian. Vitascopes 20. John L. Sullivan co. 22.

**POCONO.**—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): Joseph Jefferson 12. Rip Van Winkle 9 to a large and delighted audience. My Friend from India 14. Oh! Susannah 16. Waite's Comedy co. 18-20.

**SARATOGA SPRINGS.**—THEATRE SARATOGA (Sherlock Sisters, managers): A. G. Field's White Minstrels delighted a large audience 12, 8 Bells 23. —ITEMS: Herman Fitz, treasurer of A Brocxy Trip, arrived home 12, having closed season.

**CANANDAIGUA.**—GRAND OPERA HOUSE (S. C. McKenna, manager): Gorton's Minstrels 11 pleased a fair house. The Man in the Iron Mask 15. Passion Play 18, 19. Veriscope 21, 22. Henshaw and Ten Brock 23.

**CORNING.**—OPERA HOUSE (H. J. Sternberg, manager): Gonzalez Opera co. 11-13 in Said Pasha, The Chimes of Normandy, and Pinafore; business and co. poor. Joshua Simpkins May 5.

**GLENS FALLS.**—OPERA HOUSE (F. E. Pray, manager): My Friend from India 15. John L. Sullivan co. 21.

**OLEAN.**—OPERA HOUSE (Ward and Sons, managers): Professor Day 11-16 opened to fair business. Fields and Hanson's Minstrels 19. —ACADEMY OF MUSIC (F. D. Leland, manager): Drummer Boy of Shiloh 23-24.

**ONEIDA.**—MENROE OPERA HOUSE (Smith and Preston, managers): Veriscope 19. The Loyal Heart of 1861 (local) 23.

**OSWEGO.**—RICHARDSON THEATRE (J. A. Wallace, manager): The Cherry Pickers 14. Lewis Morrison 21. My Friend from India 23. Passion Play May 2, 3. Roland Reed 10.

**JAMESTOWN.**—ALLEN'S OPERA HOUSE (H. F. Allen, manager): Edison's graphophone 11, 12; fair business. A. G. Field's Minstrels 18. Professor Lehmund's local opera co. in The Sorcerer 21, 22. Henshaw and Ten Brock 23. Sowing the Wind 28.

**HORNELLSVILLE.**—SWATTICE OPERA HOUSE (S. Osek, manager): A Yankee in Cuba (local) 13, 14. Gorton's Minstrels 15.

**LOCKPORT.**—HODGE OPERA HOUSE (Knowles and Gardner, managers): A. G. Field's Minstrels 16. The Sporting Duchess 18.

**PLATTSBURG.**—THEATRE (Edwin G. Clarke, manager): Andrews Opera co. 13, 14. Rice's Comedians 18-23.

**ROME.**—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Darkest Russia 14. Andrews Opera co. 21, 22. —SINK'S OPERA HOUSE (Samuel C. Sink, manager): Dark.

**WARSAW.**—OPERA HOUSE (E. E. Baker, manager): Veriscope 13; fair business. The Man in the Iron Mask 19.

**PORT JERVIS.**—GRAND OPERA HOUSE (Jacob Kadel, manager): J. S. Murphy in The Kerry Gow 22. Fields and Hanson's Minstrels 29.

**PEEKSKILL.**—DEFEW OPERA HOUSE (F. S. Cunningham, manager): Rachelle Renard co. 4 to small business; co. fair. My Friend from India 13 to good business. Mystic Midgets (local) 15.

**LITTLE FALLS.**—SKINNER OPERA HOUSE (H. A. Skinner, manager): Passion Play 21, 22.

**WAVERLY.**—OPERA HOUSE (J. K. Murdoch, manager): Guy Brothers' Minstrels 16.

**DANVILLE.**—HECKMAN OPERA HOUSE (L. H. Heckman, manager): The Man in the Iron Mask 18.

**FORT EDWARD.**—BRADLEY OPERA HOUSE (M. H. Bradley, manager): My Friend from India 16.

**PENN YAN.**—SHEPPARD OPERA HOUSE (C. H. Shepp, manager): Passion Play 14, 15.

**OWEGO.**—WILSON OPERA HOUSE (J. H. Bennett, manager): Fields and Hanson's Minstrels 21.

**NORWICH.**—CLARK OPERA HOUSE (L. B. Hassett, manager): Andrews Opera co. 23-25.

**HUDSON.**—OPERA HOUSE: Field's Minstrels 1; a good performance; large house.

**COHOES.**—NATIONAL BANK HALL (E. C. Game, manager): Passion Play 14-16.

#### NORTH CAROLINA.

**CHARLOTTE.**—OPERA HOUSE (Nat Gray, manager): Charlotte Dramatic Club in A Woman's Privilege 14. Boston Festival Orchestra 25.

**WILMINGTON.**—OPERA HOUSE (A. Schloss, manager): Nat C. Goodwin 14. —ITEMS: Manager Schloss has just returned from New York. He re-

ports bright prospects and many bookings of high class attractions for next season.

**WILSON.**—OPERA HOUSE (Joseph Thomson, manager): The Prisoner of Zenda failed to appear. The Merry Makers 22, 23.

**RALEIGH.**—METROPOLITAN OPERA HOUSE (George D. Meares, manager): John Griffith 19. Boston Festival Orchestra 27.

#### NORTH DAKOTA.

**GRAND FORKS.**—METROPOLITAN THEATRE (E. J. Lander, manager): Joe Flynn in McGinty the Sport to a very light house 4. The work of Bonita Loring and Boyle and Field was very clever. Shall We Forgive Her 29. All-Star Specialty co. 23. Hopkins' Trans-Oceanics 28. The Prodigious Father May 9. The Mysterious Mr. Bugle 11. Roberts' Faust 16. James O'Neill 19.

**PARKUS.**—OPERA HOUSE (C. P. Walker, manager): Joe Flynn in McGinty the Sport 4; small audience; poor performance. Primrose and West's Minstrel 11. Devil's Auction 13. Shall We Forgive Her 16. Hopkins' Trans-Oceanics 22. Thomas W. Keene 26.

**JAMESTOWN.**—OPERA HOUSE (E. P. Wells, manager): McGinty the Sport 7; small house; poor performance.

#### OHIO.

**DAYTON.**—GRAND OPERA HOUSE (Harry E. Feicht, manager): Dayton Lodge of Elks No. 58 gave one of their delightful minstrel performances to the capacity 11; the pink first part, designed and arranged by Manager Harry E. Feicht, was picturesque and entrancing; the performance throughout was on a scale of magnificence and completeness to the credit of every participant; the olio comprised Dan Thompson and his animated music sheet, Kid McCoy and his punching bag, the biograph, and the finale with a genuine cake walk. Sonna's Band 18.

**PARK THEATRE.** (Harry E. Feicht, manager): Chimmie Fadden 7-9; light business; while the play was well mounted and well interpreted it did not meet with favor. Wallace Villa 11-14; light business; neither the offerings nor the cast seemed to prove a magnet, although the production was fairly well presented. J. W. WEIDNER.

**URBANA.**—MARKET SQUARE THEATRE (H. H. Williams, manager): Mackay Opera co. 14. Dodge's Trip to New York 18. —ITEMS: Manager Williams has returned from Washington. —Lafe Miller, actor, late of Field's Minstrels, has joined the Triple Alliance Circus. —William W. Randall, manager of Henshaw and Ten Brock, showed me MIRROR credentials issued when he was correspondent in San Francisco in 1879 and 1880. W. H. McGOWN.

**TOLEDO.**—VALENTINE THEATRE (L. M. Roda, manager): Dark. —PEOPLE'S THEATRE (S. W. Brady, manager): Under the Dome to good business 7-9; co. fair; scenic effects realistic. Gettysburg 10-13 to fair business. —ITEMS: James Kirkley, business representative of Margaret Mather, has returned to this, his home, after accompanying the remains of the actress to Detroit.

**AKRON.**—GRAND OPERA HOUSE (W. A. Albaugh, manager): A Stranger in New York 9; fair house; performance first-class. Ward and Vokes 14. The Chimes of Normandy (local) 15, 16. McFadden Up to Date 18. A Trip to Chinatown 25. —ASSEMBLY THEATRE (W. G. Robinson, manager): Dark.

**YOUNGSTOWN.**—OPERA HOUSE (Eugene Book, manager): A Stranger in New York to good business 9. Ward and Vokes in The Governors 12; matinee and evening to S. R. O.; 1,500 paid admissions; the occasion was the annual benefit of Elks Lodge No. 55; visiting Elks swelled the audience.

**MARTINS FERRY.**—NEW OPERA HOUSE (Will A. Miller, manager): Warren Comedy co. closed a week 9 with Lady Audley's Secret. The co. did a fair business considering Holy Week. A. G. Field's Colored Minstrels 14. U. T. C. (local) 15. A Yankee in Cuba (local) 22, 23. Wilson Comedy co. 25-30.

**SANDUSKY.**—NIELSEN OPERA HOUSE (Charles Baetz, manager): The Missouri Girl 12; very creditable performance; attendance fair. Washburn's Minstrels 18. A Baggage Check 21. Shore Acres 28. —ITEMS: The theatre at Lakemont Park will open about June 1 for the summer season. Nothing definite has been decided upon as yet. There would be a chance for a good stock co.

**ALTOONA.**—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, lessee and manager): The Wizard of the Nile 14 to large house. Cuba's Vow 19. Jessie Mae Hall 21-23. —NEW MOUNTAIN CITY THEATRE (Edwin Young, manager): Carline Sisters' Vaudeville co. 11-16 to large business. Rose Sydel's Burlesque co. 21-23 will close house for season. —ITEMS: The theatre at Lakemont Park will open about June 1 for the summer season. Nothing definite has been decided upon as yet. There would be a chance for a good stock co.

**WILKES-BARRE.**—THE NASSITT (M. H. Burghard, manager): A Contented Woman 12; large and pleased audience. A Southern Romance 14; light business; co. and play giving good satisfaction. Passion Play 15, 16. Oh! Susannah 18. Sol Smith Russell 22. Under the Red Robe 29. —GRAND OPERA HOUSE (M. H. Burghard, manager): Humanity 11-13; light houses; good co. Joseph Greene co. 18-23.

**CARBONDALE.**—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): Ullie Akerstrom co. 11-16; good business. Hepzibah: A Strange Marriage. A Bachelor's Housekeeper. The Streets of New York. Under the City Lights. A Beautiful Slave. The Crushed Tragedian. Cinderella, and A Wife of London. A Contented Woman 19. John S. Murphy 20.

**HARRISBURG.**—GRAND OPERA HOUSE (Markley and Co., managers): Sawtelle Dramatic co. closed a week of unprofitable business 9. The co. was admirable in every respect. Francis Wilson in Half a King to good business 11. The opera was capitally sung and acted. A Southern Romance to light business 12; fine production and play.

**ALLENTOWN.**—ACADEMY OF MUSIC (N. E. Workman, manager): Elroy Stock co. closed a week's engagement 9, presenting The White Squadron, Land of the Midnight Sun, The Unknown, Wife for Wife, A Fair Rebel, Paradise Alley, She, and The Mid night Alarm in good style. The co. is good and the performances pleased fair audiences.

**YORK.**—OPERA HOUSE (B. C. Fentz, manager): Rentrow's Pathfinders 4-9 drew good business. Plays presented: The Lightning Express, The Devil's Gold Mine, The Middleman, The Judge, Below Zero, A Pair of Owls, and St. Valentine's Day. Rose Sydel's London Belles 14. The Wizard of the Nile 15. Arnold and Welles' Players 18-23.

**BUTLER.**—PARK THEATRE (George N. Burckhalter, manager): Cona Holm 11; small house; fair satisfaction. Joshua Simpkins 22. —ITEMS: W. G. Kohler, assistant treasurer of the Cambria Theatre, Johnstown, Pa., and one of the best known theatrical men in Pennsylvania, visited friends here 9-12. Mr. Kohler reports good business at the Cambria.

**NEW CASTLE.**—ALLEN'S OPERA HOUSE (M. Reis, manager): A Stranger in New York was presented by the co., headed by Harry Conner and Sadie Marlowe, to a large and enthusiastic audience 7; performance everything that could be desired. Himmelein's Ideals opened 11 in The Eagle's Nest to the capacity of the house, giving satisfaction.

**BETHLEHEM.**—OPERA HOUSE (L. F. Walters, manager): Return of Joseph Greene 11-13 in The Silver King, The Great Train Robbery, and Lend Me Your Wife; fair business. Joe Ott in The Star Gazer 14; fair business, considering inclement weather; good performance. True S. James 21-23. The Sporting Duchess 27. Secret Service 28.

**BRADFORD.**—WAGNER OPERA HOUSE (M. W. Wagner, manager): The Sporting Duchess 9 pleased a packed house. Tommy Shearer co. in Dixie's Land 11. Son of Monte Cristo 12. Dangers of a Great City 13; to good business. Sawtelle Dramatic co. 25-31.

**PITTSBURGH.**—MUSIC HALL (C. C. King, manager): Guy Brothers' Minstrels 11 were thoroughly enjoyed by a large house. Morris and Leroy and Flood Brothers deserve special mention. Rory O'More 20. Drummer Boy of Shiloh 22, 23. Ethel Tucker co. 25-30.

**EASTON.**—ABLE OPERA HOUSE (Dr. W. K. Detwiler, manager): Francis Wilson in Half a King 14 delighted a large audience. Humanity 16. Andrew Mack 19. Oh! Susannah 22. Sol Smith Russell 23. Joseph Jefferson 27. Frank Daniels May 4. Henry Miller canceled 28.

**WILLIAMSPORT.**—LYCOMING OPERA HOUSE (M. Reis, manager): Sawtelle Dramatic co. 11-16 in On the Hudson, True as Steel, The Captain's Mate, and Maize and Georgia, first half of week, to fair business and pleased audiences. A Southern Romance 19, 21.

**UNIONTOWN.**—GRAND OPERA HOUSE (Hettie Beeson, manager): The Wizard of the Nile 11; excellent performance; banner house of season; receipts \$50. Joshua Simpkins 18. Moulin Rouge 21. My Friend from India 27.

**GREENSBURG.**—KRAEGY THEATRE (R. G. Cuitan, manager): Fanny Rice in At the French Ball 8; best

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inflection to fair-sized audience 8. Cornell Concert co. 18-21.

**FREEMONT.**—OPERA HOUSE (Heim and Haynes, managers): Davis' U. T. C. 11; large house, giving satisfaction. Ward and Vokes 18.

**NAPOLÉON.**—OPERA HOUSE (J. E. Muser, manager): Porter J. White's Faust 21. Davis' U. T. C. 23.

**PORTSMOUTH.**—GRAND OPERA HOUSE (H. S. Grimes, manager): My Friend from India 25.

**ATHENS.**—OPERA HOUSE (Miller and McCune, managers): Faust 16. Martin's U. T. C. 19.

#### OKLAHOMA TERRITORY.

**OKLAHOMA CITY.**—OPERA HOUSE (Oscar V. Nix, manager): Schubert Symphony Club and Lady Quartette 7; fair house; co. good.

#### OREGON.

**SALEM.**—REED'S OPERA HOUSE (Patton Brothers, managers): Dante, magician, assisted by Mlle. Edmunda, 6, 7 to poor business; performance good. Janet Waldorf 9.

#### PENNSYLVANIA.

**HAHANOV CITY.**—GRAND OPERA HOUSE (J. J. Quirk, manager): Princess Rosebud (local) proved a very pretty fairy spectacle and drew good houses 11, 12. H. E. Bravere, of New York, managed the production. Joseph Murphy in The Kerry Gow gave a fair performance to small house 13. The Sporting Duchess 29 will close our season. —HERSKER'S THEATRE (John Hersker, manager): Dark. —ITEMS: Michael Cavanaugh, of this city, left 11 for Buffalo, N. Y., where he joined Grosvenor and Bailey's Specialty co. —George Garrett, of the Grand Opera House staff, has accepted a position in Johnstown, Pa. —Fred Allen, of the Nelson Comedy co., visited friends here 12. —The King Dramatic co. will play through the entire Spring and Summer. They have been very successful. E. W. SEERTINGER.

**SCRANTON.**—LYCUM (Reis and Burghard, managers): A Contented Woman 13, 14 to fair business. A Southern Romance 15, 16. Symphony Orchestra 18. Oh! Susannah 20. —ACADEMY OF MUSIC (Reis and Burghard, managers): Alma Chester co. presented Wife for Wife, At the Picket Line, The Danites, A Bowerly Pearl, An American Victory, and Almost Dishonored 11-16 to good audience; excellent co. Ullie Akerstrom 18-23. —LINDEN (N. H. Brooks, manager): The Reiff Stock co. was canceled and Shea's Comedians appeared 11-16 to light business. Vaudeville 18-23.

**LANCASTER.**—FULTON OPERA HOUSE (Vecker and Gleim, managers): Joseph Greene co. closed a light week's business 9. A Southern Romance, by a good co., headed by that excellent actor, A. S. Lipman, d-lighted a small audience 11. Francis Wilson, supported by Peter Lanz, John Brand, J. C. Miron, Clinton Elder, Lulu Glaser, Celeste Wynn, and a rollicking chorus, pleased a very large house in Half a King 12. In response to repeated encores Mr. Wilson made a delicious speech at the end of the second act. A Romance of Con Holm 15. The Wizard of the Nile 16. Cuba's Vow 20. Oh! Susannah 22.

**ALTOONA.**—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, lessee and manager): The Wizard of the Nile 14 to large house. Cuba's Vow 19. Jessie Mae Hall 21-23. —NEW MOUNTAIN CITY THEATRE (Edwin Young, manager): Carline Sisters' Vaudeville co. 11-16 to large business. Rose Sydel's Burlesque co. 21-23 will close house for season. —ITEMS: The theatre at Lakemont Park will open about June 1 for the summer season. Nothing definite has been decided



of satisfaction; good house. Conn Hollow 13; poor performance; small audience. Cuba's Vow 18 will close our season.

**TITUSVILLE.**—Opera House (John Gahan, manager): Frederick and Minnie Howard opened for a week 11; business big; co. fair.

**WARREN.**—Liberty Theatre (F. R. Scott, manager): Field's Minstrels 19. Peters and Green Comedy co. 21-23. Sowing the Wind 27. The Sorcerer (local) 28.

**COLUMBIA.**—Opera House (James A. Crowther, manager): Arnold Welles co. opened for a week 11 in Cheekmate to good business; performance satisfactory.

**HAZLETON.**—Grand Opera House (G. W. Hamersly, manager): Joe Ott and a fairly good co. in The Star Gazer pleased a medium-sized house 12. Lorraine Hollis Opera co. 21-May 5.

**ASHLAND.**—Grand New Opera House (Frank H. Waite, manager): A Southern Romance 13 to fair business; best performance of season.

**BEAVER FALLS.**—Sixth Avenue Theatre (Charles Medley, manager): Al G. Field's Colored Minstrels 13; good business; audience pleased. Cherry Sisters 25. Tommy Shearer May 2-4.

**CONNELLVILLE.**—New Myers Opera House (Charles R. Jones, manager): Joshua Simpkins 12. S. R. O.; good performance.

**SHREVEPORT.**—Opera House (M. Reis, manager): The Sporting Duchess 7; fair attendance. Waite's Comic Opera co. 11-16 attracted large audiences, giving excellent satisfaction. Sawtelle Dramatic co. 18-23.

**MAKESPORT.**—White's Opera House (F. D. Hunter, manager): Peters and Green co. pleased good houses 9. Led Astray (local) packed the house 14. Nellie McHenry 16.

**PREBLE.**—Grand Opera House (D. J. Boyle, manager): The Noble Outcast (local) 18. The Kerry Gow 19.

**ROCHESTER.**—Opera House (C. A. Vandervelde, manager): Al G. Field's Minstrels 11; large and pleased audience. Nellie McHenry 15 in A Night in New York. Warren Comedy co. 18-24.

**SHENANDOAH.**—Theatre (P. J. Ferguson, manager): J. S. Murphy in The Kerry Gow 12 to good business.

**MILTON.**—Grand Opera House (Griffith and Co., managers): Clara Turner in A Prisoner of War and The Heart of Virginia 21-23.

**TARENTUM.**—Alhambra Theatre (George E. Holmes, manager): Fanny Rice in At the French Ball 7 delighted a large house; fine performance.

**READING.**—Academy of Music (John D. Misher, manager): Francis Wilson 13.

**CHESTER.**—Grand Opera House (Thomas Hargreaves, manager): Joe Ott 16. Francis Wilson 18.

**LEADVILLE.**—Academy of Music (E. A. Remond, manager): Lewis Morrison 18.

**ST. CARMEL.**—G. A. R. Opera House (Joseph Gould, manager): The Kerry Gow 14; fair house.

**MAUCH CHUNK.**—Opera House (Robert Hoberling, manager): Humanity 14. J. S. Murphy 19.

#### RHODE ISLAND.

**PAWTUCKET.**—Opera House (A. A. Spitz, manager): Isham's Octoroons 7-9; crowded houses; entire satisfaction. Prominent were the Mallory Brothers, Hand Hyer, and Madame Flower. The Mascot and The Chimes of Normandy (local) 11-13; average business; performance appreciated.

**NEWPORT.**—Opera House (T. F. Martin, manager): Under the Red Robe 12. Miles Ideal Stock co. 18-24. Graham's Specialty and Cake Walk co. (return engagement) 25. Tennessee's Pardner 29.

**WOONSOCKET.**—Opera House (George C. Sweet, manager): Pudd'nhead Wilson 12; good house. It was the annual benefit of Manager Sweet. Corse Payton Stock co. 18-23.

**RIVERPOINT.**—Opera House (J. H. Thornton, manager): Frankie Carpenter co. 11-16. Plays first three nights: Myrtle Ferns, Pawn Ticket 210, and True Blue; business fair.

#### SOUTH CAROLINA.

**SPARTANBURG.**—Opera House (Max Greenwald, manager): Old Farmer Hopkins 14. Simpkins Fable co. 21-23.

#### SOUTH DAKOTA.

**MITCHELL.**—Grand Opera House (L. O. Gale, manager): Mozart Symphony Club 7; fine entertainment; crowded house. The Streets of New York 18.

**SIOUX FALLS.**—New Theatre (S. M. Bear, manager): The Bostonians March 30 packed the house. Clay Clement 15.

#### TENNESSEE.

**NASHVILLE.**—Vendome (Thomas J. Boyle, manager): James Whitcomb Riley 11 pleased a large audience. Local minstrels 12; large house; poor show. His Excellency 27, 28. Grand Opera House (Thomas H. Boyle, manager): J. E. Toole in Killarney and the Rhine drew light houses but deserved better. New Masonic Theatre (William A. Sheritz, business manager): Dark. Items: Manager Boyle left 11 for Memphis and will return 16. The Trocadero, a temporary house erected during the Exposition, has been torn down.

#### TEXAS.

**SAN ANTONIO.**—Grand Opera House (George H. Walker, manager): The Girl from Paris did a fair business on March 23, but did not give satisfaction. Wang 5, 6; fair audience. Rose Stillman co. 10. James A. Herne in Shore Acres 16 to good business. Anna Held 17; fair audience. The Girl I Left Behind Me 27, 28. Nat C. Goodwin in A Gilded Fool did fine business 30. Wiedeman's Comedians 1-5, 18-22, 10, closing the season. The Mexican Band for 24, 25 is the only attraction now underlined. Items: The present lease on the Grand, held by Rigby and Walker, will expire June 30. Sidney Weiss is the successful bidder for the next five-year lease.

#### WILLARD L. SIMPSON.

**WACO.**—The Grand (Weiss and Solomon, managers): Rose Stillman co., a popular price attraction of ordinary merit, 49 presented A False Friend, Money to Burn, Fanchon the Cricketer, Queen's Evidence, La Belle Marie, and Kathleen Mayvonne, to fair business; performances not up to the standard. 14-22. Items: 14-22 will close our regular season, and though it has not been as satisfactory as the two previous ones, everything considered, Mosses, Wise and Solomon still have no reason to complain. The Grand has not been leased for the coming season as yet.

**HOUSTON.**—Sweeney and Coombs' Opera House (E. Bergman, manager): Jules Grand Opera co. 49 in Boccaccio, Martha, The Chimes of Normandy, Fatinitza, Il Trovatore, Fra Diavolo, and The Bohemian Girl; operas were well staged and proved great musical successes. Business was disappointing. Holy Week interfering materially with the attendance. 14-23.

**MILLSBORO.**—Shields' Opera House (E. G. Shields, manager): Rubie Kroyer co. opened for five nights' engagement 12 in Inside Track to capacity; good co.

**BELTON.**—Grand Opera House (A. J. Embree, manager): Rose Stillman co. March 28-2; performance excellent; good business.

**EL PASO.**—Myer's Opera House (Risby and Walker, lessees): 14-27. Items: Arthur Heatherly has been appointed manager of Myer's Opera House in place of H. Godwin Mitchell, deceased.

#### UTAH.

**SALT LAKE CITY.**—Theatre (C. S. Burton, manager): James O'Neill 14; excellent business. Monte Cristo, The Lady of Lyons, and The Dead Heart were presented. New Grand Theatre (J. F. McGarvie, manager): A Boy Wanted 4-9; packed houses; specialties clever. What Happened to Jones 11-16. Items: Harry Corson Clarke and his charming bride have been in the city for several days renewing acquaintance with the many friends of the popular young comedian. Olive Hoff, who made many friends here when she was a member of the stock co. at the Grand, and who is now Mr. Clarke's leading lady, has also taken advantage of the time to visit her numerous friends. At the Mormon Tabernacle the Welsh Prize Singers, assisted by the tabernacle choir, gave a concert 9 to an immense audience. This is the week of the regular April confer-

ence of the Mormons, and the theatres have both profited by the thousands of strangers that have been in the city. Great preparations are being made for the Melba concert to be given in the tabernacle 15.

**ODDEN.**—Grand Opera House (Joseph Clark, manager): A Boy Wanted 11; good business and performance. James O'Neill in Monte Cristo 12; crowded house. Daniel Sully 14.

#### VERMONT.

**BELLOWS FALLS.**—Opera House: Dark. Items: C. W. Henry, of Bellows Falls, will put on his original play, Darkness and Daylight, 15. Mr. Henry is a well-known scenic artist and stage manager, and is the author of several plays. Darkness and Daylight will be one of the plays of a repertoire co. that Mr. Henry intends taking out in the Fall. J. H. Shapley will play the leading roles. Harry Jackson, of the Brownsham and Jackson Comedy co., is in town making preparations for his co., which will go on the road in the early Fall.

**BURLINGTON.**—Howard Opera House (W. K. Walker, manager): Andrews Opera co. in Martha, The Bohemian Girl, Cavalleria Rusticana, and The Pirates of Penzance 11, 12; crowded houses; excellent performances. John L. Sullivan co. 18. Frank Daniels 23. Waite's Comedy co. 25-30. Pudd'nhead Wilson May 2.

**BRATTLEBORO.**—Auditorium (G. E. Fox, manager): John L. Sullivan co. 19. Items: Manager Fox gave a most enjoyable dinner to the attaches of the Opera House and the members of the press 8.

**RUTLAND.**—Opera House (A. W. Higgins, manager): Rice's Comedians 11-16; large houses; delighted audience.

**MONTPELIER.**—Blanchard Opera House (G. L. Blanchard, manager): Pudd'nhead Wilson 30.

#### VIRGINIA.

**NEWPORT NEWS.**—Opera House (G. B. A. Booker, manager): Large and pleased audience greeted Edwin Travers and his clever co. in The Private Secretary 14. A Jolly Night 16. John Griffith 21. James Young May 5-7. Items: Special mention is due Edwin Travers, Charles Barrington, Frank K. Wallace, Norma Hyatt, and Maud Cooling. The co. made such good impression that the management had then cancel a previous date in order to play a return engagement here 16.

**ROANOKE.**—Academy of Music (C. W. Beckner, manager): The Girl from Paris 14 to a large house; with this performance the house closes for the present season; under the able management of C. W. Beckner, the theatregoing public here have been delighted and entertained during the past season, and it is hoped that the present management will be continued.

**LYNCHBURG.**—Opera House (F. M. Dawson, manager): The Convict's Daughter (local) 14; crowded house; fair performance. The Girl from Paris 15.

**STAUNTON.**—Opera House (W. L. Olivier, manager): John Griffith in Faust 12; performance and scenic effects fine; business good.

**PETERSBURG.**—Academy of Music (Thomas G. Leach, manager): Edwin Travers in The Private Secretary 12; good performance; poor business. Griffith's Faust 25.

#### WASHINGTON.

**SPOKANE.**—Auditorium (Harry C. Hayward, manager): Marie Jansen in The Nancy Hanks and Delmonico's at Six 4, 5; light business. A Texas Steer 8, 9 with Katie Putnam, Maurice Freeman, and Will H. Bray in the cast; fair business; individual acting was good, but as a whole the play was not well presented.

**TACOMA.**—Theatre (L. A. Wing, resident manager): Frederick Warde 3 in Virginia; poor support; fair house. Lyceum Theatre (G. Harry Graham, manager): Dark.

**WALLA WALLA.**—Paine Opera House (J. G. Paine, manager): Dan Sully in O'Brien the Contractor gave a fine performance 4 to good house. Janet Waldorf 18, 19. Richards and Pringle's Minstrels 21.

**NEW WHATCOM.**—Bellinham Opera House (A. B. Jewett, manager): Mahara's Colored Minstrels 6; business light.

#### WEST VIRGINIA.

**WHEELING.**—Opera House (F. Riester, manager): Martin's U. T. C. 15. Thomas G. Van Osten co. 25-30. Grand Opera House (Charles A. Feinler, manager): Wilson Comedy co. 11-23 in Paradise Regained, His Lordship, My Mother-in-Law, The Noble Outcast, and Emeralds; business fair. The Missouri Girl 25-27. Chimmie Fadden 28-30.

**WELLSBURG.**—Barth's Opera House (W. F. Barth, manager): Emma Warren co. 11-16; good performance; fair houses. Repertoire had to be changed on account of the illness of M. W. Zelle, of the co.

**HUNTINGTON.**—Davis Theatre (W. D. Keister, manager): The Wizard of the Nile 4; large audience; performance excellent. Killarney and the Rhine 16. Henshaw and Ten Brock 26.

**PARKERSBURG.**—Auditorium (W. E. Kennedy, manager): American Burlesquers 8; good house; performance fair. Martin's U. T. C. 16. Arnold Wolford Stock co. 18-23.

**FAIRMONT.**—Opera House (Ed E. Meredith, manager): Al G. Field's Negro Minstrels 16. Faust 19. Boston Stars 22.

**WESTON.**—Camden Opera House (James A. Weston, manager): Al G. Field's Colored Minstrels 19.

**GRAFTON.**—Brinkman Opera House (Charles Brinkman, manager): Martin's U. T. C. 14. Al G. Field's Minstrels 18.

#### WISCONSIN.

**RACINE.**—Belle City Opera House (D. P. Long, manager): Ole Olson with Ben Hendricks in the title role drew large business; audience pleased. Hopkins' Star Specialty co. 16; large and pleased audience. Darkest America 14. A Milk White Flag 15. Martin's U. T. C. 23.

**POND DU LAC.**—Crescent Opera House (William H. Stoddard, manager): Henshaw and Ten Brock in Dodge's Trip to New York 7; poor house; first-class performance. Hopkins' Trans-Oceanics 11; small attendance; creditable performance. Veriscope 14.

**JANESVILLE.**—Myers' Grand Opera House (William H. Stoddard, manager): Veriscope 11; fair house; audience displeased. Darkest America 16; topheavy house; performance good. Cleo Benoit co. (return engagement) 18-21. Nellie McHenry 11 canceled.

**EAU CLAIRE.**—Grand Opera House (O. F. Burlingame, manager): Frank E. Long co. 4-16; fair performance; large business. Plays: Michael Strogoff, Heart of Nature, Alabama, Parted, What Was Done to Jones, and Carmen.

**MADISON.**—Fuller Opera House (Edward M. Fuller, manager): Benoit Dramatic co. in repertoire including Swan Swanson, East Lynne, Ten Nights in a Barroom, and Vaudeville 4-9 to fair business. Darkest America 15.

**RHINELANDER.**—Grand Opera House (E. E. Stoltzman, manager): McCabe and Young's Black Trilby to fair patronage 7; performance without merit. Bryan's Comedians 11-16; good houses and satisfaction. Veriscope 21.

**OSHKOSH.**—Grand Opera House (J. E. Williams, manager): Hopkins' Trans-Oceanics 12; good house and performance. A Milk White Flag 16. Davis' U. T. C. 19.

**BELOIT.**—Wilson's Opera House (R. H. Wilson, manager): May Smith Robbins in Little Trilby 8; fair house. George Hamler's Players opened for a week 11. Darkest America 18.

**ASHLAND.**—Grand Opera House (John Meis, manager): Black Bostonians to a good house 9; performance good. A Bachelor's Honeymoon 13.

**LA CROSSE.**—Theatre (J. Stradupka, manager): Gilmore and Leonard in Hogan's Alley pleased a good house 5.

**GREEN BAY.**—Turner's Opera House (J. B. Nevins, manager): Ole Olson to a fair sized audience 6. Davis' Auction May 5.

**STEVENS POINT.**—New Grand Opera House (W. L. Brown, manager): Hopkins' Trans-Oceanics 14. Davis' Auction May 5.

**WEST SUPERIOR.**—Grand Opera House (F.

J. Marsh, manager): Marks Brothers 11-16; S. R. O. sign frequently displayed.

**PORTAGE.**—Opera House (A. H. Carnegie, manager): That Girl 12; good business.

**BARABOO.**—Grande (F. A. Philbrick, manager): Cleo Benoit co. 25-30.

#### CANADA.

**MONTREAL.**—Academy of Music (Sparrow and Jacobs, managers): The Sign of the Cross 11-16. Mildred Holland in Two Little Vagrants 18-23.

**QUEBEC.**—Theatre (Sparrow and Jacobs, managers): The Beryl Hope Stock co. presented The Lost Paradise to good business 11-16; as Reuben Warner, Howard Hessel had a part that suited him better than anything he has done yet, and he gave a strong natural performance; Miss Hope was good as Margaret; Una Abell made a charming Polly; Solly Brown, an amusing Dick Appleton, while Joe Dailey and Clara Knott were excellent as Billy and Cinders; the play was well staged. What Happened to Jones 18-23. Theatre Francaise (W. E. Phillips, manager): The stock co. presented The Ensign 11-16 to large business; scenery was painted for the occasion, the decks of the San Jacinto being particularly good; the performance ran with wonderful smoothness; Harrington Reynolds made a manly Ben Baird, and Florence Roberts a charming Alice; Francis Byrne as the Midshipman and Nellie Callahan as his sweetheart, were both excellent; Drew Morton gave a clever character sketch of old Jack Dudley; and little Grace Russell as the child Mary fairly divided honors with her older associates; the make-up of Walton Townsend as President Lincoln was one of the best things in its line ever seen here, and called forth rounds of applause; Ida Russell, La Petite Grace, and the Olympia Quartette formed an entertaining vaudeville bill. Incog 18-23.

**THEATRE ROYAL.** (Sparrow and Jacobs, managers): The Heart of Chicago opened 11 to big business; the play, with its really fine scenery and startling effects, pleased the audience and was applauded loudly. Vanity Fair 18-23. Monument National (Robert Beiler, manager): Superba opened 11 to good business, and gave an excellent performance; the scenery is fine and the ballets pretty and graceful; among the special features of the programme are the whistling and the Louise Trux and the grotesque dancing of Sarony Lambert.

**TORONTO.**—Grand Opera House (O. B. Sheppard, manager): The Geisha (return engagement) 12, 13 to excellent business; all the old favorites, including Mark Smith, Charles W. Swain, John Park, Laura Millard, and Linda da Costa, were welcomed warmly. One of the best 14-16. Otis Skinner 18-23. Princess Theatre (O. B. Sheppard, manager): Cummings Opera will open in The Mandarin 18-22.

**TORONTO OPERA HOUSE.** (Ambrose J. Small, manager): Two Little Vagrants opened 11 to a crowded house; Mildred Holland and Edith Farnett assumed the leading roles in a very creditable manner; the support was very good. The Heart of Chicago 18-23. McFadden's Row of Fats 25-30. Massey Music Hall (I. E. Suckling, manager): The Scotch concert 5 was a great success; the feature of the programme was the singing of David Bispham. The sacred concert given 8 was very successful; the artists were Evan Williams, Leo Stern, Ida McLean, Bessie Bonnell, the Apollo Choir, and Giuseppe Dinelli. The Festival of the Lilies presented Easter Monday, 11, was a very unique and picturesque sight, some seven hundred children with well trained voices taking part; crowded house. Seidl Orchestra 16. A benefit will be tendered Mrs. H. M. Bright 19. Association Hall: The cinematographs of the Passion Play opened 11 for two weeks to a crowded house.

**WINNIPEG.**—Theatre (C. P. Walker, manager): Melvor Tyndell 13, 14 in mind reading and hypnotism to fair audiences. Local minstrels 15, 16. Marie Wainwright in Shall We Forgive Her 18, 19. Ali Star Specialty co. 21, 22. Hopkins' Trans-Oceanics 25, 27. Thomas W. Keene 28-30. Robert J. Theatricals May 3. The Mystery of Mr. Bugle 6, 7.

**GRAND OPERA HOUSE.** (Seach and Sharpe, managers): Farley Stock co. 4-14, presenting Shadows of a City, East Lynne, Streets of New York, Father and Son; fair audiences. Black Bostonians 15, 16. Return of Farley Stock co. 25-30.

**LONDON.**—Grand Opera House (A. E. Roote, manager): Francis Wilson in Half a King 8; good performance to well filled house; at good, chorus well trained. Eugenie Blair in Camille, East Lynne, The New Magdalen, and Jane Eyre 11-16; first-class performances; fair business. Benefit concert to Mrs. W. D. Emerson, wife of the actor who shot his manager, 1; much sympathy is felt for her here, and the advance sale is large.

**HAMILTON.**—Grand Opera House (F. W. Starr, manager): Superba 8, 9; good business; general satisfaction. Ernie (local) 13-14; large audiences; Frank David is staging the opera. Eugenie Blair 18-23. Items: Beesey and Davey, proprietors of the Star Theatre, are holding their performances in the Arcade Building while the theatre, which was destroyed by fire, is being rebuilt.

**ST. JOHN.**—Opera House (A. O. Skinner, manager): Frost's Dramatic co. in Lady Audley's Secret, The Two Orphans, Kathleen Mayvonne, The Little Duchess, A Naval Engagement, and Peck's Bad Boy 5-9 to fair business. Spears' Comedy co. opened for two weeks 11, presenting A Royal Slave to a full house; performance and co. excellent.

**ST. THOMAS.**—Dencombe's Opera House (T. H. Duncombe, manager): The Geisha (return date) 11; large and delighted audience; with but one exception the principals were the same as on the first presentation; Laura Millard and Linda da Costa again captivated their hearers.

**QUEBEC.**—Academy of Music (Charles Palmer, manager): The Land of the Living opened 11 for three nights and one matinee to a good house. Beacon Stock co. 18 in The Silver King. Gaiety Theatre: French Opera co. will open 14 in The Drum Major's Daughter.

**HALIFAX.**—Academy of Music (H. B. Clarke, manager): Maud Hillman co. opened 11 in Special Delivery to S. R. O., breaking all records for repertoire cos.; receipts \$408; Jere McAuliffe, an old favorite, received an ovation, and it was some moments before he was allowed to proceed.

**VANCOUVER.**—Opera House (Robert Jamieson, manager): Frederick Warde in Virginia and Ingot; T. K. excellent business; fair business. The Nancy Hanks 12. Town Topics 13. A Texas Steer 16. Dux Hall (Walter Boulton, manager): F. Marion Crawford (lecture) 13.

**YARMOUTH.**—Royal Opera House (C. J. Grandtham, manager): Maud Hillman, supported by a strong co., delighted big houses 4-7, presenting Special Delivery. The Fire Patrol, 49, and The Cuban Spy; houses and performances good.

**KINGSTON.**—Grand Opera House (A. Lesser, manager): Local minstrels 12; good performance; a crowded house. The Land of the Living 15. The Geisha 21.

**ST. CATHARINES.**—Grand Opera House (T. Lator, manager): Francis Wilson in Half a King 9; good business; delighted audience. The Geisha 14; good business. The Land of the Living 16.

**OTTAWA.**—Russell Theatre (Dr. W. A. Drowds, manager): Dark. Grand Opera House (Joseph Frank, manager): The stock co. 11-16 in Our Strategic and A House of Mystery to good business.

**BRANTFORD.**—Stratford's Opera House (R. S. Tuttle, manager): She Stoops to Conquer (local) 12 pleased a full house. The Geisha 15. The Heart of Chicago 28.

**QUELPH.**—Royal Opera House (A. J. Small, manager): Superba 7 to big house. The Geisha 16. The Chimes of Normandy (local) 19-21.

**LINDSAY.**—Academy of Music (Fred Burke, manager): Burton's troupe co. (local) 11; entertainment fair; fair house. Catherine Oliver 15.

#### ARENA.

**TUSCALOOSA, ALA.**—Sipe and Blake Pony and Dog Show gave an excellent performance 3 to large and pleased audience.

**LANCASTER, PA.**—Welsh Brothers' Circus, which winters here, this city being the home of the proprietors, will begin its tenth season 16, exhibiting here ten days.

**MCCOMB CITY, MISS.**—Gentry Dog and Pony Show 2; two performances; big crowds pleased.

#### STAGE DANCING.

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##### B. F. KEITH'S NEW UNION SQUARE THEATRE





When Lillian Russell, Della Fox, and Jefferson De Angelis started their three-star combination, prophets set up a great howl, and said it wouldn't last—couldn't last.

There would be a row the first week. That was the prediction. The stars would untriple and unjoint. But they kept right on, and the war prophets of the Rialto had to retire into themselves.

Now another "great star combination" is going to descend upon New York.

In the new Casino review Madge Lessing, Walter Jones, and Edna Wallace Hopper are to disport themselves. These three all have "reputations," as Fitzsimmons would say.

And besides that, they all have good sense enough to understand that the individuality and charm of an actor or a singer is sufficient unto itself, and that it robs no other player of success. In fact, the contrast between so many distinctively clever people heightens the charm.

It seemed a dreadful thing to me to see Herbert Kelcey striking Eleanor Moretti over at the Lyceum Theatre the other afternoon.

What are we coming to? All these correct Lyceum people seem to have wandered from the paths of politeness since the good old days.

There is Fritz Williams going about in pajamas without a quiver of an eyelash. And now Herbert Kelcey, who used to quote Scripture at all the naughty people in the play and sob with his shoulders over Grace Henderson's wickedness, is biffing a young lady around church steps in the most casual sort of a way.

I expect next to see Georgia Cayvan doing a heavy villain, smoking cigarettes, and talking about her "past."

That is a very pretty thing that Mr. De Belleville, as Doctor Lee, says in Love Finds the Way:

"Ideas are as potent as papal bulls or cannon balls, as oceans or electricity. For an idea Socrates suffered death. Two thousand years ago a Nazarene turned life into a spiritual idea by which half the world is trying to live to-day. We talk to friends at a distance and we signal ships at sea because a man shuts himself up in his workshop with an idea. And stupid fellows die rejoicing on the field of battle when a colored rag of Stars and Stripes is waved before their eyes, because it stands for an idea of country, honor, home."

Friends of Colonel Thomas P. Ochiltree—and he has a legion in the theatrical profession—will be rejoiced to know that he is recovering from the recent operation which he underwent at a New York hospital, and is now well on the road to recovery.

For some time during the Colonel's stay at the Windsor Hotel this Winter past, his friends feared that he might never recover from his illness.

One day, seated in the corridor of the hotel with a number of friends about him, he commented upon the deaths of three of his friends, all members of the famous Aborigines Club, of which Colonel Ochiltree was an organizer.

Three of the members had passed away in different parts of the earth. One, Colonel John Cockerill, had died suddenly abroad. John Chamberlain died at Saratoga. John Mackay was killed in the hunting field abroad, and the death of Major Moses P. Handy, who was one of the founders of the club, had just been announced.

It was soon after this conversation that some of those who had heard the Colonel speak of his friends that evening commented upon the fact that Colonel Ochiltree, Colonel Cockerill, Chamberlain, and Handy represented a type of Americanism that was passing.

They were all bon vivants and raconteurs, whose stories were repeated at famous dinner parties in all parts of the world and in all languages. They were all "good fellows" in the best sense of that much-abused phrase.

The younger generation of men shows no type of American so distinct and interesting as this famous quartette of good fellows.

How little audiences that sit in front at the big burlesque and opera realize how much the chorus girls must know who caper nightly upon the stage, making backgrounds and groupings for the entrances and exits of stars.

The Matinee Girl witnessed a rehearsal the other day and found out that a chorus girl must know how to sing—at least a little bit—and must know how to dance.

She has to attend morning rehearsals every day, and must be in her place every night in the week and for two matinees. Not much fun in that, is there?

And yet how many persons think that the chorus girl is a frivolous young creature to whom life is a succession of lobster suppers, champagne and violets.

Then, of course, there are others who think of the chorus girl as a pale, half-starved creature who is ill-treated, sworn at and generally abused by every one in authority. This is also a mistake. Chorus girls are like the women in every other profession. They are working for a living, and grouped together they are a neatly dressed, well-behaved set of light hearted young women who are treated with courtesy and whose manners are the best.

The pay which they receive is more than that

paid in shops, more than many typewriters receive, and the work has its charm, for nearly every girl in the chorus cherishes an idea that one day she will be able to cultivate her voice and show the public what she can do besides hailing the bride and announcing the villagers.

John Philip Sousa may not have placed W. S. Gilbert's reputation in a tight place by his book of The Bride-Elect, but he has proved, at least, that music with the proper swing and dash will carry along almost any sort of words that are strung in a rhyme.

After all, how few of our singers sing words plainly enough for one to know what the blooming thing is all about! It is the pantomime and the spoken words that tell the story.

Then the music carries you along. And a funny man—not too funny, though—does the rest.

I shall scan the Sunday papers for an article by Mr. Sousa entitled "Every Man His Own Librettist," and I shall fully expect to hear him hailed as the Post-March King before many moons.

The book of The Bride-Elect proves that words are only like colored beads on a string. If they are rattled in time to a good rollicking tune you will swear the beads themselves are musical. Isn't it so? THE MATINEE GIRL.

#### MRS. FISKE'S ENGAGEMENT EXTENDED.

Mrs. Fiske's engagement at the Fifth Avenue Theatre has been extended beyond the four weeks' original term. It was to have closed on Saturday night next, but the new plays produced last week—Love Finds the Way and A Bit of Old Chelsea—made such a pronounced popular as well as artistic success that Manager Edwin Knowles succeeded in moving the succeeding attractions and arrangements were made by Mrs. Fiske's management to cancel subsequent bookings in order that the present engagement might be prolonged indefinitely. The Fifth Avenue was filled all last week with large and fashionable audiences.

Erroneous statements have appeared in a couple of the daily newspapers respecting the German play on which Love Finds the Way was based. That play was written by Olga Wohlbrück. It enjoyed favor in Berlin and other German cities. The American rights were owned originally by A. M. Palmer, who bought them from the author's agent, Emanuel Lederer. Mrs. Fiske bought those rights in turn from Palmer, and Marguerite Merington was commissioned to write an entirely new play, using only the central idea of Miss Wohlbrück's piece. There is not a line of the original dialogue in Love Finds the Way, the plot is materially different, and even several of the characters are new. So much for the quidnuncs who found German "atmosphere" and traces of the German text in Miss Merington's play. And so much, especially, for the critic of an evening paper who referred to the work as a "translation." As Miss Wohlbrück's piece is not published, and as the manuscript has not been offered yet for critical comparison, these wise and knowing observations suggest clairvoyant powers that ought not to be concealed from public knowledge.

Mrs. Fiske's production of a new dramatization of "Vanity Fair," in which she will play Becky Sharp, will be made in New York next February. The production will be very elaborate. Artists are at work on the scene models, and Madame Windsor has spent several weeks in London collecting material for the quaint and picturesque costume designs. Mrs. Fiske's traveling tour next season will begin on Sept. 19, and will embrace engagements in the principal cities, before she originates Becky Sharp.

#### HOFMANN'S RETURN.

After a brilliant tour of several weeks Josef Hofmann returned to town last week and gave his fourth piano recital at Carnegie Hall on Saturday afternoon, in the presence of an audience that filled the large auditorium. The programme, comprising eleven numbers, began with a finished and impressive rendition of "Beethoven's Sonata, No. 2" in E flat major, followed by two compositions of Schumann, "In the Night" and "A Fable," after which came Schubert's "Marche Hongroise," rearranged by Liszt. Young Hofmann's rendition of this very difficult work aroused his hearers to a pitch of enthusiasm seldom witnessed in the concert hall. Such tremendous *tour de force* upon the keyboard would seem to be impossible, except by a Von Bülow or a Rubinstein, and proclaim Hofmann's possession of a muscular strength that is simply prodigious. The second division of the bill consisted of a faultless performance of a Fantasia, Nocturne, and Scherzo (B minor) by Chopin. The concluding portion presented the Melodie (B major) of Rubinstein, Mendelssohn's "Scherzo a Capriccio," and "Rhapsodie Espagnole" by Liszt, which was preceded by Hofmann's own composition, "The Serenade Slave," that was received with such a demonstration of approval as to induce its repetition. As usual, after the finish of the announced programme the great majority of these present evinced no desire to leave the hall, while at least several hundred women forced their way forward to the very edge of the platform and vociferously demanded an addenda, to which Mr. Hofmann acceded, giving the entire overture to Tannhäuser. This constituted one of the most notable achievements in the line of a piano solo ever heard in public. It really seemed incredible that any piano could be capable of giving forth such a volume of sound as Hofmann evolved in the crescendo and fortissimo passages of Wagner's famous work. Not satisfied with even this liberality, Mr. Hofmann was compelled to respond to a second encore, before one of the most enthusiastic audiences of the season was willing to

disperse. The fifth and farewell appearance of Hofmann is named for Saturday afternoon, April 23, at the same place.

#### WILLIAM BARRY'S FUNERAL.

The funeral of William Barry took place Sunday afternoon last from St. Francis Xavier's Roman Catholic Church, Brooklyn. The edifice was filled in every part, and thousands of people stood outside waiting to see the cortege pass by. The services were conducted by Rev. David J. Hickey, pastor of the church, who had attended Mr. Barry in his last illness. He spoke eloquently of the mission of the stage as an educator, and of the immense amount of good that can result from the properly directed efforts of actors who have the best interests of their profession at heart. After the impressive burial service of the church was sung, the casket was opened and the immense throng of friends and admirers of the deceased took a last look at his face. As the body was carried to the hearse, the combined orchestras of Hyde and Behman's and the Grand Opera House played "Nearer My God to Thee." The floral offerings were numerous and of a very elaborate character.

The pall bearers were Tony Pastor, Colonel William E. Sinn, Charles E. Evans, Harry C. Kennedy, Senator John McCarty, Thomas F. Nevins, John W. Holmes, Thomas E. Murphy, Robert Furey, Harry Hyams, William Harris, A. P. Wernberg, Nick Norton, Frank Welch, Frank Kilholz, Arthur Quinn, William Carter, Sam Devere, J. J. Armstrong, Richard G. Holahan, Richard Hyde and Louis C. Behman. The interment was in Greenwood Cemetery.

#### SAID TO THE MIRROR.

FRED J. CONRAD: "Other People's Money was booked to play Bryan, Ohio, on April 23. On arrival we found some of our printing posted by the Empire Stock company, managed by J. Harry Gordon. They played the week before at 10, 20, 30. Let me state that the Empire Stock company have no right to use the printing of Other People's Money, and I warn local managers against this outfit."

ELLEN VOCKEY: "Elizabeth Robins' ideas concerning the inferiority of American to foreign leading men seem to me mistaken. Few English leading men may be compared to ours in grace or naturalness, while the German actor, although intelligent and thinking, seldom knows his lines, as the prompter is always much in evidence, and a court player who can memorize all of his or her lines is decorated by the officials. We are ahead every time."

LOUIS ALDRICH: "I was greatly amused by a recent article in a New York daily treating of the pecuniary status of our leading actors. So far as my personal knowledge extends, the estimated fortune of each actor was absolutely incorrect. Certain managers who have owed back salaries for several seasons were credited with fabulous wealth. Others who are known to expend large sums in unostentatious charity were chronicled as so many misers. Really the newspaper conception of our profession is a curious one."

E. D. PRICE: "Mrs. Price and myself wish to express our gratitude for the hundreds of kind words and comforting messages received during our recent domestic affliction. There were so many of these that personal acknowledgment may have been inadvertently overlooked in some instances."

JAY C. TAYLOR: "Kindly correct the impression caused by publication of my name as a member of the Andrews Opera company. I am under engagement with the Castle Square Opera company until April 30, and have made no arrangements beyond that date."

CLYDE FITCH: "Permit me to tell you how highly I prize THE MIRROR. No human being is infallible, no newspaper is infallible. Truth is a pearl for which we are all diving. I believe that what THE MIRROR publishes is published for truth."

CARL HASWIK: "The juvenile drama, which had its inning a half dozen years ago, seems to be growing into popularity again. Little Lord Fauntleroy was the sturdiest growth of that period, and I propose to see if an adequate revival of the play will not prove popular. I am going to put this piece on at the Harlem Opera House next week with a cast that ought to bear comparison with any of the old ones."

CHARLES MURRAY: "In THE MIRROR Joe W. Spears says that Murray and Mack will not separate, but Murray is not to be featured next season with Ollie Mack. This was news to me, as we have started together for six years, and I naturally supposed that next season would be no exception. Kindly say that Murray and Mack will separate unless I am to be featured just the same as in the past."

#### PERFECT PASSENGER SHIPS. CHESAPEAKE LINE.

The traveler going South, who desires a short trip by water, seeking comfort, safety, and pleasure, cannot select a more delightful trip than via Baltimore and the Chesapeake Bay, touching at Old Point Comfort and Norfolk, thence South via the Southern Railway, the great highway of travel between North and South, East and West. The Chesapeake Line is the fast mail route. The fleet consists of the most magnificent steamships afloat, City of Atlanta, Charlotte, Danville and Baltimore, leaving Baltimore every week day at 6.30 P. M. for Norfolk, touching at Old Point Comfort. These ships were especially constructed for the Bay service, and their appointments are as perfect as taste can suggest. The Atlanta, the Queen of the Bay, there has no vessel of her class ever been built to equal in magnificence. The cabinet work, upholstery and tapestries give a perfect combination of comfort and luxury. The cuisine is perfect, and the tables are supplied with the best the market affords. For full particulars regarding Chesapeake Line, call or address Alex. S. Thwaitt, Eastern Passenger Agent, 271 Broadway.

#### GOSSIP OF THE TOWN.



The above is an excellent likeness of the late Samuel French, widely known as a play publisher, whose funeral took place at London, England, last Thursday. His son, T. Henry French, sailed for Europe last Tuesday. An obituary of Samuel French was published in last week's issue of THE MIRROR.

The Gormans closed their season of thirty-four weeks at Trenton, N. J., April 16. Their next season will open early in August. Mr. Beane from Boston, rewritten and enlivened with new specialties, will continue to be their *piece de resistance*.

The Macaulay-Patton company, now in their thirty-eighth week, will close at Dunkirk June 4. Their next season opens Aug. 15 for an eight weeks' tour of the principal fairs.

Frank H. Whitenack, professionally known as Frank H. White, of Harry Martell's South Before the War company, was married to Ida M. Beach, non-professional, on Easter Sunday afternoon, at the home of the groom, Newark, N. J., by the Rev. Mr. Morgan, of the Market Street Methodist Church, Newark.

Harry M. Blake is not a member of the Myra Collins company, as has been announced, but has been supporting Ben Hendricks in Ole Olson during the entire season.

Frank G. Cotter, of the executive committee of the John Wild benefit at Koster and Bial's last Sunday, says that the receipts were nearly \$1,500.

Blanche Walsh and Annie Ward Tiffany have been engaged for Carl Haswink's revival of Little Lord Fauntleroy.

A True Kentuckian will open on Aug. 29, carrying twenty people, band, orchestra, special scenery, four horses, jubilee singers, and special paper. The tour is booked to Jan. 1. B. B. Morse, manager Grand Opera House, Decorah, Iowa, will be the acting-manager.

Sydney Tovey, who was a member of The Girl from Paris company, when at the Herald Square Theatre, left for Key West last Friday to act as a war correspondent for the New York Journal.

The fourteenth annual benefit of the Theatrical Mechanics' Association No. 1, of New York, will take place at the Fourteenth Street Theatre on Thursday afternoon. The volunteers include Digby Bell and company, Mand Beach, Eben Plympton, John Carroll, William Van Duzer, Page F. Nicholson, Jr., A. L. Block, James Horan, T. S. Dare and brother, and others.

Mabelle Gillman, who is now playing Allie in La Poupée, at Daly's, has been offered an important New York engagement in comic opera for next season.

Robert E. Stevens, who has piloted The Cherry Pickers on tour this season, is negotiating for the management of a Summer stock company in a Western city.

The Lorin J. Howard Stock Dramatic company will open season Sept. 5.

Grace Mae Lamkin has scored a distinct success in the role of Lydia Ransome in A Southern Romance. Miss Lamkin's ability, combined with her attractive personality and real Southern accent, have made a delightful impression, and she has been pronounced the superior of Katherine Grey and Isabel Evemon, who were her predecessors in the part.

Manager Adolf Philipp produced another new local melodrama at the Germania Theatre last week. The play is called Die Reise Nach Amerika, and the principal role is filled by Herr Richard, of the Court Theatre, at Stuttgart.

William J. Romain gave a musical and dramatic entertainment at the Sailors' Snug Harbor April 14. He was assisted by Louise Meredith, Ella La Rome, and Ross David.

Herman Ehrent has been appointed assistant stage-manager of Monte Carlo at the Herald Square Theatre.

Maud Courtney has resigned from Frank Daniels' company and will go to the country for a rest. During her short stay with the company she became very popular, and made a decided hit as the Priestess in The Idol's Eye.

Owing to the fact that Russ Whytal's next season will not begin until November, Julian Magnus is in a position to accept another engagement. Mr. Magnus has managed Mr. and Mrs. Whytal for two years. Previously to that he directed Marie Wainwright's tours for eight years. His experience as actor, playwright, and journalist has made him familiar with every department of the theatre. Mr. Magnus would be especially valuable to take charge of and stage-manage a stock company in a good-sized city.



## DEATH OF WILLIAM BARRY.



William J. Barry, known familiarly in theatrical circles as "Billy" Barry, died early last Saturday morning at his home, 301 Second Street, Brooklyn.

Mr. Barry made his last appearance on the stage at the Lyceum Theatre in Buffalo on the evening of Feb. 24 in *The Rising Generation*. Before the performance began he was found in a comatose condition in his dressing room, and the physician who was called in urged him to give up the performance and to return to his hotel. Shortly afterward he felt somewhat relieved, and although he was unable to appear in the prologue, he insisted on taking his place on the stage at the end of the first act. Weak and pale as he was, it is said that he played his part with as much vim and humor as ever. He was anxious to finish the week's engagement, but remained in a state of collapse after the Thursday night performance.

As soon as he was well enough to take the journey he was removed to Brooklyn. He was at first taken to the Clarendon Hotel, and Dr. Fitzsimmons diagnosed his case as a serious complaint complicated by liver and stomach troubles from which he had been a sufferer for several years. He was accordingly removed to the Long Island College Hospital on Henry Street, where Doctors West and Shepherd were called in consultation.

It was hoped that he would recover under the careful nursing he received at the hospital, but his stomach refused to retain any nourishment, and this fact disheartened his friends and relatives at the outset. The doctors were finally successful in administering beef juice to their patient. As there was no indication, however, that Mr. Barry was improving at the hospital he was removed to his home on March 24. Since then he has rallied several times after his physician had thought he could not live twenty-four hours longer, and on the day before his death he was in excellent spirits and believed that he had a fighting chance to recover.

"Billy" Barry was born in Ireland about 1850 and brought to this country by his parents when a child. His parents lived on Cherry Street in New York City, and, owing to their poverty, he was compelled to contribute something toward the support of his mother at a very early age. Up to the breaking out of the war he sold newspapers on the streets of New York. One afternoon when a detachment of soldiers was leaving the city, Billy, without consulting his mother, went along with them to Baltimore, Md. As he had no money to pay his expenses he hit upon the idea of dancing and singing for his support, as he happened to possess a fairly good voice and was very lively on his feet. He applied to a local variety hall manager for an opening, and was engaged to do a turn at \$6 per week. He was billed as Master Billy Barry, and soon became popular with Baltimore theatregoers.

Several years afterward he appeared as a variety performer at Washington. At that time Colonel William E. Sinn was managing a vaudeville entertainment at Canterbury Hall in Washington. He saw young Barry do a turn and engaged him. Mr. Barry remained with Colonel Sinn till the end of the war, and then went West, appearing in Detroit in 1868. He applied to a professional trip to Havana he appeared from 1868-1872 at the Front Street Theatre of Baltimore under Colonel Sinn's management. In 1872 he married Fannie Devere, having first met her while playing an engagement at the Mortimer Variety Theatre in Philadelphia.

From 1872-1874 Mr. Barry was a member of Tony Pastor's company in New York, and made several tours around the country with the company. Among the sketches in which he appeared at Tony Pastor's were *Servants by Leg-acy*, *The Millionaire*, *Tonsorial Powers*, *Domestic Difficulties*, *Strolling Talent*, *The Arrival of Lucca*, and *The Cooper's Apprentices*. On Jan. 4, 1875, he was playing at Tony Pastor's as the tambor of what was billed as a "female minstrel scene." On Oct. 18 he was at the Theatre Comique in a sketch called *Talent at Par*. In the Spring of 1876 he played an engagement at the Globe Theatre, of New York. The season of 1876-77 he was a member of Harrigan and Hart's company at the Theatre Comique, and the season following he was at Tony Pastor's giving burlesque songs with grotesque dances.

In 1878 Mr. Barry appeared for two weeks with Harry Kernell in a combination of variety performers at the Adams Street playhouse of Brooklyn, then known as the Volks Theatre, and managed by Hyde and Behman. Mart Hanley was the manager of this combination, which was shortly afterward stranded at New Haven, Conn. Consequently Mr. Barry returned to Brooklyn, being engaged as a member of Hyde and Behman's Stock company, and became a great local favorite. In 1881 he had a falling out with Mr. Behman over some trivial matter, and severed his connection with the company. He then formed a partnership with Hugh Fay, another Brooklyn favorite, and they went starring in Muldoon's Picnic, meeting with fair success.

In 1883 ex-Fire Marshal Benjamin Lewis purchased the church building on Elm Place in Brooklyn, and built the Grand Opera House on that site in the interest of Barry and Fay. The two comedians met with considerable success at the Grand Opera House, but as Mr. Lewis was not amply provided with capital the theatre passed into the hands of Hyde and Behman, and Barry and Fay went on the road.

In 1882 they appeared at Niblo's Garden in Muldoon's Picnic. On Nov. 12, 1883, they produced *Irish Aristocracy* at the Third Avenue Theatre in New York, and continued starring in

that piece till 1885, when they dissolved partnership. Meanwhile they had tried a play called *97 or 79* during a New York engagement at the Third Avenue Theatre in June, 1884, but the piece proved a failure.

The season of 1885-86 Mr. Barry played in Brooklyn with Hyde and Behman's Stock company. In the Spring of 1886 he started out, starring alone in *Irish Aristocracy*, but shortly afterward renewed his partnership with Fay. The season of 1888-89 they appeared successfully on the road in Edgar Selden's farcical play called *McKenna's Flirtation*, which served them as their principal starring vehicle until they separated in 1893. Mr. Fay, who was in poor health, died the year following. It was in *McKenna's Flirtation* that Barry and Fay played a successful New York engagement of several months at the New Park Theatre in the Fall of 1889.

On Sept. 11, 1893, Mr. Barry made his first appearance in New York at the Park Theatre in William Gill's play called *The Rising Generation*, in which he assumed the character of Honorable Martin McShayne. He continued to star in *The Rising Generation* up to the end of last season. In the meantime he tried a play called *John Bradley's Money*, which failed to attain success, but he frequently alternated *McKenna's Flirtation* with *The Rising Generation* on his road tours. From the last named play he is said to have made over \$60,000 in one season.

Last September Mr. Barry joined Hyde and Behman's Stock company at the Park Theatre in Brooklyn. About the middle of January Hyde and Behman sent Mr. Barry on the road to star in *The Rising Generation*, and he was appearing in that play when he was taken ill at Buffalo. Mr. Barry's wife died about a year and a half ago, and he took her death greatly to heart. He leaves seven children—Emma, Clara, Robert, Frank, Charles, Lydia, and William J. Emma, who is the youngest child, is four years old. William J. Barry is a member of Nellie McHenry's company, and Lydia Barry is a popular ballad singer on the vaudeville stage.

## SEABROOKE TO THE FORE AGAIN.

Immediately after the return of Thomas Q. Seabrooke from London, he was engaged by Manager David Biers for a revival of *The Isle of Champagne*. The role of King Pomery Sec was Mr. Seabrooke's most positive success, and the opera, since its earliest production, has always held the record for big receipts. Some slight business differences between the authors and the comedian led to the shelving of the opera at the height of its success. Those differences have been adjusted, and the opera will now receive an elaborate production. Mr. Seabrooke will open next Monday at Bath, Maine, and after a few preliminary engagements will come to the Broadway Theatre May 15. Katherine Germaine will sing the prima donna role of Priscilla.

## BERRY TATUM'S ADDRESS WANTED.

In the Probate Court of Montgomery County, Alabama, the will of Haywood W. Tatum has been filed with J. B. Gaston, Judge of Probate, who appointed April 5 for a hearing, when Berry Tatum might appear to contest. Mr. Tatum is a professional, but his wife, Minnie Tatum, has not heard from him in three months, and she wishes to learn of his whereabouts.

## MUSICAL NOTES.

The fourth annual South Atlantic States Musical Festival will be held at Spartanburg, S. C., on April 27, 28, and 29. The festival is under the auspices of Converse College, Spartanburg, and promises to be the most successful of the series. Among the soloists will be Del Puente, Kathrin Hilke, Rose Stewart, Janet Spencer, Mary Louise Clay, William H. Reiger, Minnie Little, and Max Heindl. Emil Mollenhauer will conduct, and the Boston Festival Orchestra and the Converse College Choral Society will participate.

The twenty-fifth anniversary of the Oratorio Society of New York was celebrated last week at Carnegie Hall.

Charlotte and Marian Walker, Miss McFarland, and Franklyn Van R. Bunn gave a concert for the Harlem Y. W. C. A. last Friday afternoon at the Harlem Opera House.

Alexander Lambert will give a students' concert to-morrow (Wednesday) evening at the New York College of Music.

David Bispham and Henry Holden Huss will give a song and piano recital at the Waldorf-Astoria on Friday.

The second performance of the Damrosch Oratorio Festival occurred at Carnegie Hall last Wednesday, when Berlioz's *Damnation of Faust* was given with Frau Gadeki, Evans Williams, and Max Heinrich as soloists.

The New York University Glee, Banjo and Mandolin Clubs gave a successful concert at the Madison Square Garden Concert Hall last Thursday.

Felix Mottl, of Carlsruhe, will take the place of the late Anton Seidl, at Covent Garden, London, for the coming opera season.

H. M. Beal, the American tenor, has arrived from Paris, where he has studied music for three years.

Walter Damrosch intends to rest for some time, perhaps undertaking the completion of several compositions now outlined. He will probably spend the Summer at his Bar Harbor cottage, and is under arrangement to conduct during the ten week tour of Charles Ellis' company next season.

The Seidl Orchestra began its tour last week with Henry Schmidt as conductor, Julie Rive-king as soloist, and George W. Colby, manager.

Charles L. Young, representing Victor Thrane, left Mexico for San Francisco on March 31, after arranging for the concert to be given this month at the City of Mexico, by Ysaye, Gerardi, Katherine Bloodgood, and Marie Louise Ritter, a Spanish pianist whom Mr. Young has "discovered," and for whom he prophesies a great career. Mr. Young will lead the party along the Pacific Slope, to Hawaii, Australia, and Japan.

G. W. Chadwick will conduct the Springfield, Mass., musical festival, May 4-6.

After her coming season at Covent Garden Lillian Nordica will rest at Kreuznach-Rhein, Germany, returning to America for the next tour of the Maurice Stran Opera company.

A testimonial performance to Clarence Andrews was given by the directors of the Society of Musical Arts at the Waldorf-Astoria yesterday when the original cast, including Marguerite Hall and Doctor Carl Duff, will appear. The pantomime, *Florianne's Dream*, by Ethelbert Nevin and Vance Thompson, will be presented also by Miss Severin.

## THE ECONOMY OF MR. BANKS.

A SKETCH FROM LIFE.

All newspaper offices are divided into three parts, one of which the scribblers inhabit; another, the intelligent compositors; the third, those who in their language are called "business men," in ours, "clerks." They are nearest to the editorial rooms who hold forth in the composing rooms, and between the two there is continual warfare.

But at the time of which I write there was entire unanimity of opinion in the office of the Press on one subject at least. Editors, reporters, "comps" and clerks were agreed that the philosophy of Banks as a member of society was past finding out. He had been on the paper for a matter of five years, and though everybody knew that he had done some clever work as a reporter, it was generally understood that he could not be relied upon. At one time and another he had covered all of the smaller news "routes" of the city, and while he usually got what was going, the Old Man almost always put one of the other fellows on a story of any importance that came within Banks' bailiwick. Personally I always maintained that it was for this very reason that Banks did much of his work in a half-hearted way.

"What's the use," he would say to me—"what's the use of my breaking my back to get a story? When I drag it in the Old Man gives what I've got to one of the other fellows; he goes out and gets a little more, and writes up the story to suit himself. It don't 'cut any ice' how hard I work; somebody else always gets the credit."

And there was some justice in Banks' complaint.

But it is Banks as a member of society that I am going to try to tell you about. He had been married for several years when he came on the paper, and it was a standing joke in the office that nobody knew the exact numerical proportions of his family. He moved about once in every six months, and much of the time we did not even know where he lived. And all the while, though he was admittedly about the lowest-paid man on the staff, his family was increasing just about as rapidly as the laws of nature would admit. It was because his idea (or at least his practice) of economy dwindled as his family multiplied that the mystery of his social existence became more and more profound.

One Saturday afternoon, just as we were going to press, somebody happened to look out of the window, and saw Banks emerging from the Cafe Dominici, the highest-priced establishment in the city. A few minutes later he strolled into the office, his cheeks flushed and his eyes shining over his steel-bowed spectacles with their cracked and crooked lenses. He was smoking a large and exceedingly black perfecto cigar.

"Well, Banks! Who's your friend?" asked the Old Man, sarcastically.

"Sh-h-h-h," replied Banks, in a whisper. "I made \$4 extra working for the News Agency this week, and I am holding it out on the old lady. I'm eatin' for a change."

"Oh, you are, are you? Opened a bottle, too, I suppose?"

"Yes; St. Julien; couldn't afford champagne."

"And what did you give up for your dinner and claret and smoke?"

"Three fifteen"—with an expansive smile.

The day before Christmas Banks failed to materialize at the office, and "Herr" Lanby had to cover his route. He was called "Herr" not because he was German, for he wasn't; but because he stood so uncommonly high up on his legs, and had an exceedingly long neck, a little round head and a prodigious nose. It was Banks who had said that he looked for all the world like a blue heron, and this was speedily contracted into "Herr."

It was a snowy, blowy day, and bitterly cold, too. Just before 2 o'clock Curtis came tramping up the stairs and stopped at the door. Most of the fellows were at their desks and some of them were hurrying up on late stuff. Curtis pulled off his big coat, shook the snow from it, and threw it on the exchange table—apparently because there were plenty of empty books in the corner where coats were supposed to be hung. He sat on the corner of his desk, lighted his pipe, and then said, calmly:

"Banks has got another one."

A series of remarks, some more pointed than elegant, greeted this announcement.

"That's why he didn't show up to-day, I suppose," remarked the Old Man. "And how many does this make?"

"That's a mooted question, you know," replied Curtis. "And he smoked for a few minutes in silence. Then he said:

"I just met him on the street. He dragged me into Percy's and insisted on setting 'em up. Wanted to buy the cigars, too. He's as proud as a peacock about it. Says it's a boy and came about eight o'clock this morning. He was up all night, and came over to the city to get some medicine for his wife." Curtis paused again, and then said in his positive way:

"See here, fellows—I think we ought to do something for Banks. Of course, we all know that he is in large part responsible for his poverty, but I don't believe in kicking a man when he's down, even though he did fall by his own carelessness. Through that special dispensation we have drawn our pay two days in advance this week. Those of us who can and care to will go home to-night, for there is to be no paper to-morrow. Some of us will stay here in town and play poker and get full"—with a meaning glance toward a certain unoccupied double desk, the proprietors of which, as we all knew, had begun early that morning "to get into line for Christmas."

"It will be a pretty cold day, in more senses of the word than one for poor Banks," continued Curtis, "and, not to mince matters, I am going to start a collection for him now and here."

He took off his hat, threw two silver dollars into it and placed it on his desk.

There was a momentary silence, and then Burnham, the Court House man, who rather prided himself on his knowledge of economics and social science, spoke up.

"I won't give a d-d cent," he said. "Banks is wholly responsible for his distress. If he were simply playing in hard luck I would be glad enough to help him. But to give money to a man who is so conscientiously imprudent as he is, is simply booming the poorhouse industry."

Curtis smiled and waited.

"I think Burnham is right," said "Herr" Lanby. "Banks is an awfully imprudent cuss. I loaned him a dollar one day and about a half an hour afterward I saw him prancing down the street with a Hoffman House in his face."

Curtis relighted his pipe and said slowly:

"I don't attempt to defend Banks' financial policy. We all know that it is shortsighted and suicidal. He is certainly a demoralizing element in society. But if you are going to discuss this thing in its strictly scientific aspects,

I question whether those of us who gamble and get drunk and frequent society into which we are in no haste about introducing our mothers and sisters are in a position to throw stones at Banks. If he is booming the poorhouse industry, as Burnham says, we are jollying things along for the Police Department, and I guess, when all is said and done, Banks' record will show up fairly well against ours on the great day. Of course, he ought to be made to suffer for his sins of omission, as most of us suffer, in one way or another, for our sins of commission. But is that any good reason why his wife and Heaven only knows how many children should freeze or starve, or both? Murphy, one of the compositors, who lives near the family, tells me that some of the children don't go out of the house in cold weather, simply because they haven't clothes enough to keep warm. Now, I say that I won't stand by and see that sick woman and those poor little kids suffer—especially on Christmas day."

He slid off the table and picked up his hat. "I am going to make this same speech in the composing room and counting room," he said. And he began to pass around his hat. All of the other fellows had disappeared when he came upstairs from the counting room, jingling a half a hatful of dollars and smaller coins.

"Well," he said, "I guess we've put Banks in a fair way to get a turkey, anyhow. Help me count this, will you, Major? You're used to handling money." And he dumped the pile on my desk.

There were thirty-five dollars and seventy-five cents in all. We rolled up the coins of the same denomination in paper packages and Curtis got into his overcoat. "I'm going to have this put into bills, and sent over to Banks' house at once. I've found out where he lives," he said.

I slept late the next morning, and it was nearly noon when I wandered up to the office. Trust a newspaper man to gravitate toward his office, unless there is some positive force pulling him in another direction. Curtis and Burnham were there, cigars in mouths and feet on desks, reading the morning papers. There was the usual desultory discussion of news, past, present and future, and the customary disparaging remarks about the journalistic ability of contemporaries as illustrated by the handling of this or that "story." It is utterly impossible for newspaper men to get together anywhere, under any circumstances, without talking shop. But as the "shop" that they talk is the world, and what the people in it are actually doing to make it better or worse, their discussion is commonly very well worth while.

Presently Burnham turned to Curtis and said:

"Have you heard anything from Banks?"

"Not a word."

"How much money did you get?"

"Thirty-five dollars, seventy-five cents."

"And how much of that did you knock down?"

"Thirty-five dollars," replied Curtis, calmly.

"I'll bet dollars to doughnuts that he is smoking a perfecto at this moment," said Burnham, sententiously. He turned his chair so that he could look out on to the street, and put his feet on the city editor's desk. After a moment I asked:

"Where are you fellows going to eat your Christmas dinner?"

"Haven't thought yet," said Burnham.

"Nor I," said Curtis.

"What's the matter with our eating at the Dominici together?"

"I'll go you," said Curtis.

Burnham got up, stretched himself and looked up the street. I happened to glance in his direction at that moment, and noticed that he cut his stretch short in the middle. He dropped his arms and put his hands into his pockets. Then he swore, slowly and carefully.

"What's the matter with you now?" said Curtis, sharply.

Burnham repeated his prophecy as to his future state, and then turned and said in his sarcastic way:

"Will you fellows be good enough to step here to the window?"

We walked over to the window and looked in the direction that Burnham pointed. Curtis saw what was up before I did, and he gazed for a few seconds in silence. Then he took off his slouched hat, scaled it across the room, dropped into a chair with a bang and sent up a shout of laughter that made the windows rattle.

"Oh, my Lord," he said; "aint that funny?" And he roared again and clapped me on the back with a fervor that made my ears ring.

Down the opposite side of the street came Banks. His hat was pushed jauntily back on his head, and there was a big, black perfecto cigar in his mouth. He had a rocking horse under one arm, and with the other hand he was pushing a magnificent, canopy-topped baby carriage, which we could see was fitted up with lace curtains, blue robes and things. Piled inside the carriage was a nondescript assortment of tin horns, Noah's arks, dolls, toy guns, and heaven only knows what not.

"That baby carriage," said Burnham, meditatively, "didn't cost a cent less than twenty-five dollars. And there's a good, strong five dollars' worth of toys."

"Wait a minute," he added, suddenly; and he stepped over to the telephone.

"Give me 1246—the Dominici . . . Hello, Billy. This is Burnham of the Press. Has our man Banks been in there this morning? Just left, did he? Say, Billy—what did he eat? No; there's nothing wrong; he made a little stake yesterday, and we were wondering how he was celebrating Christmas."

All right.

"Hello, Billy. . . . All right; go ahead."

Consume, turkey, lobster salad,

mince pie, . . . plumb pudding and

What's that? Oh! Pint of Postet

Canet. And what was his check? Four twenty-five? Thank you, Billy. That's all Good-

"Say," said Curtis, as he got his breath,

"you fellows come over and eat on me to-day."

"Well, that means a merry Christmas for the poor kids, anyway."

GEORGE GLADDEN.

## AT THE HERALD SQUARE THEATRE.

"Monte Carlo will hold the boards until May 2, when the fiftieth performance will be commemorated with souvenirs," said Manager W. D. Mann yesterday. "Possibly the piece will be continued longer, if a hot weather spell does not interfere with the business. We have an option on three attractions to succeed Monte Carlo. As we shall not arrive at a final choice for three or four more days, I do not feel in a position to tell you what these attractions are. Monte Carlo, by the way, is now the sole property of Mr. Rice, who will henceforth assume entire control of its production."

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.



## DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be reached to reach us on or before that day.

## DRAMATIC COMPANIES.

A BACKLASH HONEYMOON: Milwaukee, Wis., April 18-23.  
A BAGGAGE CHECK: Indianapolis, Ind., April 18-23.  
A BLACK SHEEP: Philadelphia, Pa., April 18-23.  
A BOY WANTED (Western): Seattle, Wash., April 18-23.  
A BREWERY TIME (Southern): Fitz and Webster, mgrs.; Cedar Rapids, Ia., April 18, Anamosa 19, Maquoketa 20, Clinton 21, Sterling, Ill., 22.  
A CONTENTED WOMAN (Hoyt's): Fred E. Wright, mgr.; Binghamton, N. Y., April 18, Middle-town 22.  
A DAY AND A NIGHT: New Haven, Conn., April 18-23.  
A HIBED GIRL (Blaney's): Hollis E. Cooley, mgr.; Ft. Collins, Col., April 18, Greeley 19, Laramie, Wyo., 20, Rawlins 21, Rock Springs 22, Park City, U. 23, Salt Lake City 23-30.  
A HOT OLD TIME (Edgar Selden, mgr.): St. Louis, Mo., April 18-23.  
A JAY IN NEW YORK: Portland, Ore., April 18-23, Seattle, Wash., 25-30, Tacoma May 1-3.  
A MILK WHITE FLAG: Milwaukee, Wis., April 18-23.  
A NIGHT OFF (Jean H. Williams, mgr.): Nashville, Tenn., April 19, Bowling Green, Ky., 20.  
A ROMANCE OF COON HOLLOW: Brooklyn, N. Y., April 18-23.  
A SOUTHERN ROMANCE: Susquehanna, Pa., April 18, Williamsport 19, Troy, N. Y., 21, 22, Amsterdam 23.  
A STRANGER IN NEW YORK (Hoyt): Chicago, Ill., April 18-23.  
A TRIP TO CHINATOWN (Hoyt's): John R. Considine, mgr.; Toledo, O., April 18-23.  
A TRIP TO COONHOLLOW: Bridgeport, Conn., April 18-23, Hartford 21, Boston, Mass., 25-30.  
ADAMS MAUDE (Chas. Frohman, mgr.): New York city Sept. 27—Indefinite.  
AGASSY, JUNE (T. C. Howard, mgr.): Sharpsville, Pa., April 18-23, E. Liverpool, O., 21-23.  
AKERSTROM, ULLIE (Gus Bernard, mgr.): Scranton, Pa., April 18-23.  
ALGASAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal., Indefinite.  
AROLD-WELLS PLAYERS: York, Pa., April 18-23.  
BARBOS COMEDY: Ludington, Mich., April 18-23, Manistee 25-30.  
BELL, DIBBY: New York city April 18-23.  
BENNETT, MOULTON (Monte Thompson, mgr.): Trenton, N. J., April 18-23, Newburg, N. Y., 25-30.  
BENNETT, THE BOSS BAIRER BROS.: Chicago, Ill., April 18—Indefinite.  
BLAIR, EUGENIE: Hamilton, Can., April 18-23.  
BLUE JEANS (Edward Arlington, mgr.): Chicago, Ill., April 18-23.  
BROTHER FOR BROTHER: Cleveland, O., April 18-23.  
BRYAN COMEDIANS: Iron Mountain, Mich., April 18-23.  
BUTLER COMEDY: Cloquet, Minn., April 18-23.  
CAPTAIN'S BOY: Parsons, Pa., April 18-23.  
CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 1—Indefinite.  
CHASS-LISTER: Quincy, Ill., April 18-23, Cedar Rapids, Ia., 25-30.  
CHERRY PICKERS (Augustus Pitou, mgr.): Boston, Mass., April 18-23, Providence, R. I., 25-30.  
CHESTER, ALMA (O. W. Dibble, mgr.): Elmira, N. Y., April 18-23, Hornellsville 25-30, Bradford, Pa., May 2-7.  
CLARK, CHRISTON: Philadelphia, Pa., April 11-23, Boston, Mass., 25-30.  
CLARK, HARRY CONSON (B. Beers Loos, mgr.): Salt Lake City, U. April 11-23.  
CLAXTON, KATE: Baltimore, Md., April 18-23, Brooklyn, N. Y., 25-30, Newark, N. J., May 2-7.  
CLEMENT, CLAY: Red Oak, Ia., April 18, Council Bluffs 19, St. Joseph, Mo., 20, Atchison, Kan., 21, Carrollton, Mo., 22, Topeka, Kan., 23, Beatrice 24, Omaha 25, 27, Nebraska City 28, Lincoln 29, Hastings 30, Denver, Col., May 2-7.  
COLLIER, MYRA: Armour, S. Dak., April 18-23.  
COLUMBIA COMEDY: Saginaw, Mich., April 18-23.  
CORSE PAYTON COMEDY (Wm. E. Donson, mgr.): Brockton, Mass., April 18-23, Marlboro 25-30, Bridgeport, Conn., May 2-7.  
CORSE PAYTON STOCK (David J. Ramaga, mgr.): Woonsocket, R. I., April 18-23, Lowell, Mass., 25-30.  
CRANE PLAYERS (E. M. Crane, mgr.): S. Norwalk, Conn., April 18-23.  
CRANE, WILLIAM H.: Brooklyn, N. Y., April 18-23.  
CURRY, VICTOR (Charles M. May, mgr.): Greenburg, Pa., April 18, Altoona 19, Lancaster 20, Columbia 21, Wilmington, Del., 22, 23, Washington, D. C., 25-30, Baltimore, Md., May 2-7.  
CUMBERLAND '61 (Augustus Pitou, mgr.): Bridgeport, Conn., April 18, Springfield, Mass., 19, New Haven 22, 23.  
CUMBERLAND STOCK: Detroit, Mich., April 18-23.  
DALY, AUGUSTIN, STOCK: Boston, Mass., April 18-23.  
DARKEST AMERICA (John W. Vogel, mgr.): Beloit, W. Va., April 18, Freeport, Ill., 19, Sterling 20, Ottawa 21, Kankakee 22, Joliet 23.  
DARKEST RUSSIA (Sidney R. Ellis, mgr.): New York city April 18-23.  
DAVENPORT, FANNY: New York city May 2—Indefinite.  
DEVIL'S AUCTION (M. Wise, mgr.): Sioux City, Ia., April 18, Albert Lea, Minn., 20, Owatonna 21, Par-bault 22, Mankato 23.  
DOWNING, ROBERT: Terre Haute, Ind., April 22, 23.  
DODGE, SANFORD: N. Platte, Neb., April 21, 22, Lexington 23, 24.  
DREW, JOHN (Chas. Frohman, mgr.): St. Louis, Mo., April 18-23.  
EIGHT BELLS (W. E. Flack, mgr.): Newburg, N. Y., April 18.  
ELDON COMEDIANS: Bloomington, Ill., April 18-23, Farmer City 25-30.  
ELROY STOCK (Edwin Elroy, mgr.): Paterson, N. J., April 11-23, Asbury Park 25-30, Red Bank May 2-7.  
EMMETT, KATIE: New York city April 18-23.  
EMPIRE STOCK (J. Harry Gordon, mgr.): Kalamazoo, Mich., April 18-23.  
EMPIRE STOCK (Robinson): Laramie, Wyo., April 25-30.  
EMPIRE THEATRE (Chas. Frohman, mgr.): New York city Jan. 3-April 23, Cincinnati, O., 25-30.  
FABIO ROMANI (J. B. Murray, mgr.): Detroit, Mich., April 17-23, Chatham, Ont., 25, Petrolia 26, St. Thomas 27, Brantford 28, Berlin 29, Guelph 30, Toronto May 2-7.  
FACTOR (Edgar Selden, mgr.): Clarkburg, W. Va., April 18, Fairmont 19, Morgantown 20, Connellsville, Pa., 21, Cumberland 22, 23, Hagerstown 24, Shippensburg, Pa., 25, Carlisle 26, York 27, Frederick, Md., 28, Havre de Grace 29, West-chester, Pa., 30.  
FACTOR (White): Auburn, Ind., April 18.  
FERRIS COMEDIANS (Dick Ferris, mgr.): Decatur, Ill., April 18-23, Marion, Ind., 25-30, Anderson May 2-4, Indianapolis 5-7.  
FISHER, MRS. (Chas. E. Power, mgr.): New York city March 25—Indefinite.  
FUN ABOARD THE PACIFIC MAIL: Baltimore, Md., April 18-23.  
GARDNER, CHARLES: Columbus, O., April 21-23.  
GETTYSBURG: New York city April 18-23.  
GOODRICH, EUGENE: Keokuk, Ia., April 22, 23.  
GOODWIN, NAT C. (Geo. J. Appleton, mgr.): Wash-ington, D. C., April 17-23, Philadelphia, Pa., 25-May 8.  
GRAHAM, EARLE (S. H. Rosskam, mgr.): Brook-field, Mo., April 18-23.  
GRAND OPERA STOCK: Columbus, O.—Indefinite.  
GRIFFITH, JOHN: Durham, N. C., April 18, Raleigh 19, New Bern 20, Wilson 21, Petersburg, Va., 22, Norfolk 23, Richmond 27, 28.  
HALL, JESSIE MAE: Altoona, Pa., April 21-23.  
HARRIGAN, EDWARD (W. J. Hanley, mgr.): Portland, Ore., April 20, 21, Tacoma, Wash., 30, Vancouver, B. C., May 2, Victoria 3, New What-com, Wash., 4, Seattle 5, 6, Olympia 7.  
HART COMEDIANS: Montreal, Mo., April 18-23.  
HARTMAN, FERRIS: San Francisco, Cal., April 25—Indefinite.  
HAWORTH, JOSEPH: Providence, R. I., April 18-23.  
HELD, ANNA: Los Angeles, Cal., April 22, 23.  
HENDLAW AND TEN BROECK: Urbana, O., April 18, National Military Home 19, Washington, D. C., 20, Circleville 21, Chillicothe 22, Portsmouth 23, Lyons, N. Y., 29.  
HENDON, AGNES (Albert A. Andrews, mgr.): Bur-lington, Ia., April 18-23.

HERNE, JAMES A. (Shore Acres Co.): Wil- ham B. Gross, mgr.; Sacramento, Cal., April 18, Portland, Ore., 20, 21, Tacoma, Wash., 22, Seattle 23, Missoula, Mont., 25, Butte 26, 27, Anaconda 28, Helena 29, May 2.  
HILMAN, MAUD: Halifax, N. S., April 11-23, St. John, N. B., 25-30.  
HIMMELEIN IDEALS (John Himmelein, mgr.): Canton, O., April 18-23, Akron 25-30, Youngs-ton May 2-7.  
HOGAN'S ALLEY (Gilmore and Leonard, mgrs.): Eugene Wellington, mgr.; Lincoln, Ill., April 18, Peoria 19, La Salle 20, Joliet 21, Aurora 22, Elgin 23, Chicago 24-30, Buffalo, N. Y., April 18-23.  
HOLDEN COMEDY: Springfield, Ill., April 25-30.  
HOLMES, LAWRENCE: Sioux Falls, S. Dak., April 18-23.  
HUMAN HEARTS: Louisville, Ky., April 18-23.  
IN GAY NEW YORK: New York city March 28-April 23.  
IN OLD MADRID (E. D. Shaw, mgr.): Florence, Col., April 18, Cripple Creek 19, Victor 20, Pueblo 21, 22, Colorado Springs 23, Denver 25-30.  
IRWIN, MAY: Chicago, Ill., April 18-23.  
JAMES, LOUIS: Brooklyn, N. Y., April 18-23.  
JAMES, THUR S. (Muller and Bretthauer, mgrs.): Paterson, N. J., April 18-23, Bethlehem, Pa., 21-23, Elizabeth 24, 25-27, N. Y., May 2-7.  
JANSEN, MARIE: San Francisco, Cal., April 18-30.  
JEAN RENOLDS STOCK (Horace Grant, mgr.): Bing-hamton, N. Y.—Indefinite.  
JEFFERSON, JOSEPH: Philadelphia, Pa., April 11-23, Orange, N. J., 29.  
JOSEY-MARVIN: Evanston, U. Pa., April 18-23, Logan 25-30, Ind., 26-27, N. Y., May 2-7.  
KEENE, THOMAS W.: St. Paul, Minn., April 18-23, Fargo, N. Dak., 26.  
KELCEY-SHANNON: New York city April 11—Indef-inite.  
KENNEDY PLAYERS (H. B. Hooper, mgr.): Willi-amsburgh, Conn., April 18-23, Putnam 25-30, Hartford May 2-7.  
KING DRAMATIC (N. Appell and A. S. Koenig, mgrs.): Pittsfield, Mass., April 18-23, Schenectady 25-30.  
KING, EVERETT: North Anson, Me., April 18, 19, Bingham 25, 26.  
KIRK COMEDY: Moberly, Mo., April 18-23.  
KLIMPT-HEARN (Sol. Braung, mgr.): Chicago, Ill., April 17-May 1.  
KNOWLES COMEDY: La Porte, Ind., April 18-23.  
LEE COMEDIANS: No. Syracuse, N. Y., April 18-23.  
LEROY, HENNESSY: Coldwater, Mich., April 18, Owosso 23, Auburn, Ind., 25.  
LEWIS, DOROTHY (W. T. Edmunds, mgr.): Vin-cennes, Ind., April 18, Muncie 30, Franklin 23, Louisville, Ky., 25-30.  
LITTLE TRIXIE (Fred Robbins, mgr.): Ot-tawa, Ill., April 18, Fairbury 19, Pontiac 20, Prince-ton 21, De Kalb 22, Sycamore 23, Hammond, Ind., 24.  
LYCUM STOCK (Daniel Frohman, mgr.): Philadel-phia, Pa., April 18-23, Boston, Mass., 25 May 2.  
LYON COMEDY: Edgewood, N. Y., April 18-23.  
MACAULEY-PATTON (Harry Levy, mgr.): Ham-ilton, O., April 18-23, Richmond, Ind., 25-30, New-castle May 2-7.  
MACK, ANDREW (Rich and Harris, mgrs.): Wm-ington, Del., April 18, Easton, Pa., 19, Elizabeth, N. J., 20, Newburg, N. Y., 22.  
MACGOWAN PLAYERS: Florence, Col., April 18, Victor 19, Pueblo 21, Colorado Springs 22, Denver 24-30.  
MANFIELD, RICHARD (A. M. Palmer, mgr.): Boston, Mass., April 11-23, New York city 25—Indef-inite.  
MANTELL, ROBERT B. (M. W. Hanley, mgr.): Cripple Creek, Col., April 18, Pueblo 19, Colorado Springs 20, Aspen 21, Grand Junction 22, Ogden, U. 23, Sacramento, Cal., 25, Stockton 26, San Jose 27, Oakland 28-30, San Francisco May 2-3.  
MARKHAM STOCK: Saratoga, N. Y., April 18-23, Oneonta 25-30, York, Pa., May 2-7.  
MARSH BROTHERS: New York city April 18-23.  
MARLOWE, JULIA (Chas. E. Dillingham, mgr.): Baltimore, Md., April 18-23, Pittsburgh, Pa., 25-30, Cleveland, O., May 2-7.  
MAXAM AND SIGHTS COMEDIANS: New York city April 18-23, Hoboken, N. J., 25-27, Fishkill, N. Y., 28, Troy 29, 30.  
MC FADDEN'S ROW OF FLATS (Gus H. Fadden, mgr.): Pittsburgh, Pa., April 18-23.  
MCVICKER THEATRE: Oregon, April 18-23.  
MILES IDEAL STOCK (Frank Lee Miles, mgr.): Newport, R. I., April 18-23, Lowell, Mass., 25-30.  
MILLER, HENRY: New York city Feb. 15—Indefinite.  
MISS FRANCIS OF YALE: Denver, Col., April 18-23.  
MONTE CARLO: New York city March 28—Indefinite.  
MORRISON, LEONARD (Chas. E. Dillingham, mgr.): Mead-ville, Pa., April 18, Corning, N. Y., 19, Binghamton 20, Oswego 21, Watertown 22, Utica 23, Pittsfield, Mass., 25, New Britain, Conn., 26, Bridgeport 27, Waterbury 28, New Haven 29, 30, Hartford May 2, Springfield, Mass., 3, Holyoke 4, Northampton 5, Worcester 6, 7.  
MY FRIEND FROM INDIA (Smyth and Rice Comed-ians): Paris, Ky., April 20.  
MY FRIEND FROM INDIA (Walter Perkins): Lyons, N. Y., April 21.  
MYRA COLLINS COMEDY: Armour, S. Dak., April 18-23, Parkston 25-27, Mitchell 28-30.  
NEILL COMPANY: Chicago, Ill., May 1-28.  
NEILL COMPANY: Cincinnati, O., March 28-May 7.  
NEVER AGAIN: New York city April 18-23.  
NEW YORK THEATRE: Dunkirk, Ind., April 18-23.  
NORTHERN LIGHTS (Win. Calder, mgr.): New York city April 18-23.  
NUGENT'S NEW YORK THEATRE CO.: Dunkirk, Ind., April 18-23.  
OH! SUSANNAH: Elizabeth, N. J., April 18, Easton, Pa., 19, Brooklyn, N. Y., 25-30.  
O'HOOGLAN'S WEDDING (B. Pierson, mgr.): Wa-terbury, Conn., April 19, Winsted 20, Wallingford 21, Middletown 22, Putnam 23, Pawtucket, R. I., 25-27.  
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Kan-sas City, Mo., April 18-23.  
OLE OLSON: Cleveland, O., April 18-23.  
O'NEILL, JAMES: Grand Forks, N. Dak., April 19.  
ORRIS, OBER: Winnipeg, Can.—Indefinite.  
OTT, JOSEPH: Philadelphia, Pa., April 18-23, Lyons, N. Y., May 5.  
OWEN, WILLIAM: Ludington, Mich., April 25-30.  
PARK COMEDY: Gas City, Ind., April 18-23, Warren 25-30, Greenfield May 2-7.  
PEARSON STOCK (J. J. Lodge, mgr.): Kansas City, Mo., April 11-30, Quincy, Ill., May 2-9.  
PERKINS, ST. Chico, Cal., April 18-23.  
PERUCHI-BELDEN: Birmingham, Ala., April 18-23, Montgomery 25-30, Selma May 1-7.  
PLENKARD, ST. (J. C. Lewis, mgr.): Bob Mack, mgr.; Carthage, Mo., April 19, Springfield 23, Lamar 24, Rich Hill 27, Butler 28, Nevada 29, Ft. Scott, Kan., 30, Clinton, Mo., May 1, Holden 2, Independence 5, Lexington 6, Sedalia 7.  
POND-BERLIN: Mankato, Kan., April 18-23.  
RANKIN, MCKEE (Stock): Brooklyn, N. Y., April 18-23, Washington, D. C., 25-30.  
RAYMOND, SADIE: Caledonia, O., April 18, Marys-ville 19, Lancaster 20.  
REED, ROLAND: Rockford, Ill., April 18, Dubuque, Ia., 19, Madison, Wis., 20, Milwaukee 21-23.  
REID STOCK: Homestead, Pa., April 18-23.  
REHAR, ADA: Augustin Daily, mgr.; May 7.  
REHAR, N. Y., April 18-23, Boston, Mass., 25 May 7.  
REHAR, RACHELLE: Elizabeth, N. J., April 18-23.  
REHAR, JEAN: Binghamton, N. Y., April 18-23.  
RICE, FANNY: Washington, D. C., April 18-23.  
RICE COMEDIANS: Plattsburg, N. Y., April 18-23, St. Albans, Vt., 25-30.  
ROBER, KATHERINE: Lynn, Mass., April 18-23, Port-land, Me., 25-30.  
ROBERTSON, PUNCE: Savannah, S. C., April 18-23, Charleston 25-30, Asheville, N. C., May 2-4.  
ROBERTSON, STUART: Boston, Mass., April 11-23, Worces-ter 25, Springfield 26, Waterbury, Conn., 27, New Haven 28, Bridgeport 29, Hartford 30.  
ROSTELL, EDWIN (Kerr and Rickards, mgrs.): Topeka, Kan., April 18, 19, Ottawa 20, Emporia 21, 22, Kansas City, Mo., 23-30.  
RUSSELL, SOL SMITH (Fred G. Berger, mgr.): Roch-ester, N. Y., April 18-23, Ithaca 21, Wilkes-Barre, Pa., 22, Easton 23, New York city 25-30.  
RYAN, DANIEL: Plainfield, N. J., April 18-23, Chester, Pa., 25-30.  
SALISBURY STOCK (Chas. P. Salisbury, mgr.): Bastable Theatre, Syracuse, N. Y.—In-definite.  
SECRET SERVICE: New Britain, Conn., April 20.  
SEIKINS-FABEL: Spartansburg, S. C., April 21-23.  
SEWARD, FREDERICK AND MISSIE (B. F. Mitchell, mgr.): Cory, Pa., April 18-23.  
SHALL WE FORGIVE HER? (Winnipeg, Man., April 18, 19, Grand Forks 20, D. 29, W. Superior, Wis., 30, Duluth Minn. 22, 23).

SHANNON COMEDY (Harry Shannon, mgr.): War-rensburg, N. Y., April 18-23.  
SHARPLEY LYCUM (A. J. Sharpley, mgr.): Clay Center, Kan., April 18-23, Topeka 25-30, Lincoln, Neb., May 2.  
SHEA, THOS. E.: New York city April 25-30.  
SHEARER, TOMMY (Earl Burgess, mgr.): New Castle, Pa., April 25-30, Beaver Falls May 2-7.  
SHORE ACRES (William B. Gross, mgr.): Rockville, Ill., April 18, Crawfordville 19, Sandusky, O., 20, Ashtabula 21, Youngstown 22, Johnstown, Pa., 29, Altoona 30.  
SIMPSON FABEL COMEDY: Spartansburg, S. C., April 21-23, Greenville 24, O. April 24-30.  
SORMA, AGNES: Cincinnati, O., April 24-30.  
SOTHERN, E. H. (Daniel Frohman, mgr.): Chicago, Ill., April 18—Indefinite.  
SOUTH BEFORE THE WAR: Ottawa, Ill., April 20.  
SOWING THE WIND: Oswego, N. Y., April 19, James-town 28.  
SPEARS' COMEDIANS: St. John, N. B., April 11-23, Halifax, N. S., 25-May 7.  
SPOONER DRAMATIC (Allie and F. E. Spooner, mgrs.): Romney, Neb., April 18-23, North Platte 25-30, Cheyenne, Wyo., May 2-7.  
SPOONERS, THE (Edna May and Cecil B. Spooner, mgrs.): Watertown, N. Y., April 18-23, Stru at Stock: Philadelphia, Pa., April 11—Indef-inite.  
SULLY, DAN: Salt Lake, Utah, April 18-23.  
TANNER, CORA (Wm. De Shetley, mgr.): Washing-ton, D. C., April 18-23.  
TENNESSEE'S PARDNER (Arthur C. Aiston, mgr.): Boston, Mass., April 18-23, Lynn 23, Taunton 25, Plymouth 27, Brockton 28, New-port, R. I., 29, Waltham, Mass., May 3, Amesbury 4, Haverhill 5, 6.  
THE CURSE OF GOLD: Cincinnati, O., April 18-23.  
THE DAZZLER (John F. Cosgrove, mgr.): West-field, Mass., April 19, Pittsfield 20, Holyoke 21-23, New Haven, Conn., 25-27, Waterbury 28, 29, Dan-bury 30, Washington, D. C., May 2-7.  
THE ELECTRICIAN (Blaney): Jersey City, N. J., April 18-23.  
THE FRENCH MAID: Cleveland, O., April 18-23, De-troit, Mich., 25-27.  
THE GAY MATINEE GIRL (Edwin P. Hilton, mgr.): Belleville, Ill., April 18, Alton 19, Paris 21.  
THE GIRL I LEFT BEHIND ME: Pittsburgh, Pa., April 18-23.  
THE HEART OF CHICAGO (Easter): Lincoln J. Carter, prop.; Jay Simms, mgr.; Cornwall, Ont., April 18, Brockville 19, Kingston 20, Belleville 21, Peterboro 22, Lindsay 23, Toronto 25-30, Orillia 26, 27, Collingwood 3, Barrie 4, Guelph 5, Berlin 6, Brantford 7.  
THE LAND OF THE LIVING (Jesse Burns, mgr.): Grand Rapids, Mich., April 18-23, Toledo, O., 25-30.  
THE LAST STROKE: Lowell, Mass., April 19.  
THE MAN FROM MEXICO: Providence, R. I., April 18-23, Washington, D. C., 25-30.  
THE MINNIE GIRL (Fred Raymond, mgr.): Cale-donia, O., April 18, Marysville 19, Lancaster 21, The MYSTERIOUS MR. BUGLE: Portland, Ore., April 11-23.  
THE OLD COAT (Smyth and Rice Comedy): New York city April 4—Indefinite.  
THE OLD HOMESTEAD (Thompson and Kil-patrick, mgrs.): Biddeford, Me., April 18, Ports-mouth, N. H., 19, Nashua 20, Concord 21, Lowell, Mass., 22, Lawrence 23.  
THE PRISONER OF ZENDA (Daniel Frohman, mgr.): Manchester, N. H., April 18, Portland, Me., 19, 20, Haverhill, Mass., 21, Lawrence 22, Lowell 23.  
THE PRODIGAL FATHER (Welcher and Riedee, mgrs.): St. Paul, Minn., April 18-23.  
THE PULSE OF NEW YORK: New Haven, Conn., April 25-27.  
THE ROMANCE OF COON HOLLOW (Al Caldwell, mgr.): Brooklyn, N. Y., April 18-23, New York city 25-30.  
THE ROYAL BOX (Chas. Coghlan, Liebler and Co., mgrs.): Pittsburgh, Pa., April 18-23.  
THE SIGN OF THE CROSS: Springfield, Mass., April 19, 20, Providence, R. I., 25-30.  
THE SILVER KING: New Haven, Conn., April 18-23.  
THE SPORTING BROTHERS (Frank L. Perley, mgr.): Gloversville, N. Y., April 21, Mahanoy City, Pa., 22, The TARRYTOWN WIDOW: Ann Arbor, Mich., April 18, Adrian 19, Cleveland, O., 21-23.  
THE WORLD: Springfield, Mo., April 25-30.  
THE WORLD AGAINST HER (Agnes Wal-lace-Villa: Sam B. Villa, mgr.): New York city April 18-23, Philadelphia, Pa., 25-30, Washington, D. C., May 2-7.  
TOOLE, J. E.: Huntington, W. Va., April 19.  
TOWX TOPICS (World, Keller and Mack, props.): U. D. Newell, mgr.; Ellensburg, Wash., April 19, Spokane 19, Wallace, Id., 21, Missoula, Mont., 21, Helena 22, Great Falls 23, Butte 25-30.  
TUCKER, LILLIAN (Chas. C. Vaught, mgr.): Savan-nah, Ga., April 18-23, Charleston, S. C., 25-30, Colum-bia, S. C., May 2-7.  
TWO LITTLE VAGRANTS (Edward C. White, mgr.): Montreal, Can., April 18-23.  
UNCLE TOM'S CABIN (Davis): Adrian, Mich., April 20, Mankato, Minn., May 2.  
UNCLE TOM'S CABIN (Stetson): Valparaiso, Ind., April 19, South Bend 19, Elkhart 20, Coldwater, Mich., 21, Marshall 22, Kalamazoo 23, Charlotte 25, Lansing 26, Flint 27, Port Huron 28, Bay City 29, E. Saginaw 30.  
UNCLE TOM'S CABIN: Portland, Me., April 22, 23.  
UNCLE TOM'S CABIN: New Haven, Conn., April 21-23.  
UNDER THE DOME (Lincoln J. Carter, prop.; Martin Golden, mgr.): Dowagiac, Mich., April 18, Niles 19, Goshen, Ind., 20, South Bend 21, La Porte 22, Michigan City 23, Chicago, Ill., 25-30.  
UNDER THE DOME (Western, Lincoln J. Carter, prop.; J. B. Hogan, mgr.): Columbus, O., April 18-23, Dayton 21-23, Indianapolis, Ind., 25-27, Ander-son 28, Ft. Wayne 29, La Porte 30, Chicago, Ill., May 2-7.  
UNDER THE RED ROSE: Springfield, Mass., April 23, Albany, N. Y., 27.  
VAN OSTEN'S COMEDY: Albany, N. Y., April 18-23, Oswego 25-30.  
VAN TASSEL, CORA: Clarksville, Tenn., April 18-23, Henderson, Ky., 25-30, Evansville, Ind., May 2-7.  
WAITE COMEDY (Eugene): U. L. Elliott, mgr.; Poughkeepsie, N. Y., April 18-23, Albany May 2—Indefinite.  
WAITE COMEDY (Western): D. H. Woods, mgr.; Schenectady, N. Y., April 18-23.  
WAIDE, FREDERICK: Salt Lake City, U., April 25, Aspen, Col., 28.  
WARNER COMEDY (Ben R. Warner, mgr.): Law-rence, Kan., April 18-23.  
WARREN COMEDY: Rochester, Pa., April 18-23, Steubenville, O., 25-30.  
WAY DOWN EAST: New York city Feb. 7—Indef-inite.  
WIDEMANN COMEDIANS: Ft. Worth, Tex., April 18-23.  
WELLS STOCK (Geo. A. Wells & Co., mgrs.): Norwalk, Conn., April 18-23.  
WESTERN CIRCUIT STOCK: Beatrice, Neb., April 18-23, Lincoln 21-23.  
WHAT HAPPENED TO JONES: Buffalo, N. Y., April 18-23, Detroit, Mich., 21-23.  
WHITE HEATHER (Chas. Frohman, mgr.): New York city Nov. 22—Indefinite.  
WHITESIDE, WALKER (Mason Mitchell, mgr.): Owosso, Mich., April 21.  
WILSON, FREDERICK H. (Harry F. Curtis, mgr.): Wheeling, W. Va., April 11-23, Martin's Ferry, O., 25-30.  
WOODWARD THEATRE: Omaha, Neb., Feb. 21—In-definite.  
YOUNG, JAMES: Mobile, Ala., April 18, Mont-gomery 19, Selma 20, Athens, Ga., 22.

## OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Watertown, N. Y., April 21, 22.  
BAGGETTO ITALIAN OPERA (Col. W. A. Thom-son, mgr.): Columbus, O., April 18, 19, Indianapolis, Ind., 20-23, Philadelphia, Pa., May 2—Indefinite.  
BOSTONIANS: New York city April 11-May 7, Co-lumbus, O., 18, 19.  
BOSTON LYRIC OPERA: Boston, Mass., March 28-April 23.  
BROADWAY THEATRE OPERA: Washington, D. C., April 18-23.  
CASTLE SQUARE OPERA (C. M. South-well, mgr.): New York city Dec. 25—Indefinite.  
CASTLE SQUARE OPERA (C. M. South-well, mgr.): Boston, Mass., April 11-May 14.  
COLUMBIA OPERA: Knoxville, Tenn., April 18-23, Asheville, N. C., 21-23, Chattanooga, Tenn., 25, 26, Columbus, Miss., May 3, McComb City 6, 7.  
CORINNE: Newark, N. J., April 18-23.  
CUMINGS OPERA: Toronto, Can., April 18-23.  
DAMBROCH OPERA: San Francisco, Cal., April 18-23.

DANIELA, FRANK: Norwich, Conn., April 18.  
1892: Hot Springs, Ark., April 20.  
GAYEST MANHATTAN: Indianapolis, Ind., April 18-19, Columbia, O., 20, 21.  
GRAU (Jules) OPERA: New Orleans, La., April 10—Indefinite.  
HANLON'S SUPERBA: Lewiston, Me., April 18, 19, Lawrence, Mass., 20, Manchester, N. H., 21, 22, Nashua 23.  
HARVARD OPERA (Robert Kane, mgr.): Boston, Mass., March 1—Indefinite.  
HOPPER, DE WOLF (B. D. Stevens, mgr.): New-ark, N. J., April 18-23, Brooklyn, N. Y., 25-30, Providence, R. I., May 5-7.  
JACK AND THE BEANSTALK: Boston, Mass., Feb. 28-April 30.  
JAXON OPERA: Brooklyn, N. Y., April 11-23.  
LILIPUTIANS (Rosenfeld Bros., mgrs.): Brooklyn, N. Y., April 18-23.  
LORRAINE HOLDS OPERA: Hazleton, Pa., April 21-May 5.  
MACKAY OPERA: Chillicothe, O., April 18, Frank-fort 19, Jackson 20, Wellston 21.  
MANHATTAN CLUB: Cincinnati, O., April 18-23.  
ORIENTAL AMERICA (Jno. W. Isham, mgr.): En route through England.  
ROBERT BROS., JR.: Albany, N. Y., April 18-23, Philadelphia, Pa., 25-May 7.  
THE BALLET GIRL (No. 2): Philadelphia, Pa., April 18-23.  
THE BRIDE ELECT: New York city April 11—Indef-inite.  
THE GEISHA: Peterboro, Can., April 18, Belleville 19, Kingston 20, Brockville 21, Ottawa 22.  
THE GIRL FROM PARIS (Wm. Warrington, mgr.): Norfolk, Va., April 19.  
THE HIGHWAYMAN: Washington, D. C., April 18-23.  
THE ISLE OF CHAMPAGNE: Rockland, Me., April 18, Bath 19, Portland 21.  
THE TELEPHONE GIRL (Geo. W. Lederer Co., mgrs.): Philadelphia, Pa., April 4—Indefinite.  
THE WEDDING DAY: New York city April 18 May 14.  
WAITE OPERA: New Castle, Pa., April 18-23, Roches-ter, N. Y., 25-30.  
WILBUR-KIRWIN OPERA: Harrisburg, Pa., April 18-23, Pittsburgh 25-30.  
WILSON, FRANCIS (Ariel Barney, mgr.): Johnstown, N. Y., April 27.

## VARIETY.

AMERICAN BURLESQUES: New York city April 18-23, Brooklyn, N. Y., 25-30, Pittsburgh, Pa., May 2-7.  
ANI'S MONARCHS: Cleveland, O., April 18-23, Buffalo, N. Y., 25-30.  
ARNOLD'S FUN MAKERS (J. F. Arnold, mgr.): Chattanooga, Tenn., April 18-23, Knoxville 25-30.  
BOHEMIAN BURLESQUES (Robie): Albany, N. Y., April 18-23.  
BIG SENSATION: Washington, D. C., April 18-23.  
BLACK BOSTONIANS, THE: Harry C. Overton, prop.; Fergus Falls, Minn., April 19, Casselton 20, Valley City 21, Jamestown, N. Dak., 22, Bismarck 23, Dickinson 25, Glendive 26, Miles City 27, Billings, Mont., 28, Livingston 29, Bozeman 30, Butte May 2-7.  
BLACK CROOK BURLESQUE: Louisville, Ky., April 18-23.  
BLACK PATTI'S TROUBADOURS (Vocel and Nolan, mgrs.): Chicago, Ill., April 18-23.  
BON TON BURLESQUES: Philadelphia, Pa., April 18-23.  
BOONE BROS.: Springfield, Mo., April 18-23.  
BROADWAY BURLESQUES: Buffalo, N. Y., April 18-23.  
BROADWAY GIRLS: Philadelphia, Pa., April 18-23.  
BRODIE, STEVE (Gus Hill, prop.; C. W. Wil-lams, mgr.): Grand Rapids, Mich., April 18-23, Mil-waukee, Wis., 25-30.  
CARL, BRENNAN HILARITY (J. Isaac Morrison, mgr.): Huntington, W. Va., April 27, 28, Parkersburg 29, Athens, O., 30, Marietta 31, Cambridge 32, Sisters-ville, W. Va., 33, New Martinsville 34.  
CASINO OPERATIC BURLESQUES: Philadelphia, Pa., April 18-23.  
CHAMPION CAKE WALK (Rufus Somerby, mgr.): Camden, Me., April 18, Rockland 19, Thomaston 20, New Castle 21, Bath 22.  
CITY CLUB (Mingo): New York city April 18-23.  
CITY SPORTS: Newark, N. J., April 18-23, Provi-dence, R. I., 25-30.  
FITZSIMMONS, ROBERT: Providence, R. I., April 18-23.  
FLYER AND SHERIDAN: Washington, D. C., April 18-23.  
FRANK CUSHMAN ELITE VAUDEVILLE (D. Harley, mgr.): New York city April 18-23, Albany, N. Y., 25-30, Philadelphia, Pa., May 2-9.  
GAY, GIRLS OF GOTHAM (A. J. Hughes, mgr.): Providence, R. I., April 18-23, Harlem, N. Y., 25-30, Montreal, Can., May 2-7.  
GAY MASQUERADERS (Gus Hill, prop.; Robert Macomber, mgr.): Montreal, Can., April 18-23, Toronto 25-30, Buffalo, N. Y., May 2-7.  
GAYEST MANHATTAN: Indianapolis, Ind., April 18-23.  
HOPKINS' TRANS-OCEANIC (Eastern): Fargo, N. Dak., April 22, Grand Forks 28, Crookston, Minn., 29.  
HOPKINS' TRANS-OCEANIC (Western): Minneapolis, Minn., April 18-23.  
IDEAL TROUBADOURS: Ashtabula, O., April 21, An-dover 22, Stoneboro, Pa., 25, Linesville 26, Con-neautville 27, Girard 28, Conneaut, O., 29, Jefferson 30, Geneva May 2, Madison 3, Painesville 4, In Atlantic City: Chicago, Ill., April 18-23.  
IRWIN BROS.: Pittsburgh, Pa., April 18-23, New York city 25-30.  
KNICKERBOCKER BURLESQUES, Brooklyn, N. Y., April 18-23.  
KOSTER AND BIAL: Baltimore, Md., April 18-23.  
MANHATTAN CLUB BURLESQUES: Cincinnati, O., April 18-23.  
MERRY MAIDENS: Philadelphia, Pa., April 18-23.  
Miss New York, Jr.: Brooklyn, N. Y., April 18-23.  
OCTOONS (John W. Isham, mgr.): Brook-lyn, N. Y., April 18-23.  
PARISIAN WIDOWS (Weller): Baltimore, Md., April 18-23.  
REILLY AND WOODS: Jersey City, N. J., April 18-23, Cleveland, O., 25-30, Cincinnati May 2-7.  
RENTZ-SANTLEY (Abe Leavitt, mgr.): Paterson, N. J., April 18-23, Jersey City 25-30, Brooklyn, N. Y., May 2-7.  
ROSSOW MIDGETS: Buffalo, N. Y., April 18-23, Syra-cuse 25-27, Ithaca 28, Binghamton 29, 30, Washing-ton, D. C., May 2-7.  
SULLIVAN, JOHN L.: Burlington, Vt., April 18, Brattleboro 19, Glens Falls, N. Y., 20, Jamestown 21, Cortland 22, Hornellsville 23, Cleveland, O., 25-30.  
TWENTIETH CENTURY MAIDS (Harry Morris): New York city April 18-23.  
VANITY FAIR (Gus Hill, prop.; Fred J. Huber, mgr.): Montreal, Can., April 18-23, Boston, Mass., 25-30.  
VENETIAN BURLESQUES: Chicago, Ill., April 18-23.  
WATSON SISTERS: Cincinnati, O., April 18-23.  
WEBER AMAZONS: Baltimore, Md., April 18-23.  
WHITE CROOK: New York city April 18



**RICHARDS AND PRINGLE** (W. A. Rusco, mgr.): Moscow, Id., April 18. Pullman, Wash., 19. Colfax 20. Walla Walla 21. Dallas, Ore., 22. Vancouver, B. C., 23. Portland, Ore., 25-30. Seattle, Wash., May 1-7.

#### MISCELLANEOUS.

**BROCKE CHICAGO MARINE BAND** (Howard Pew, mgr.): Chicago Feb. 1—indefinite.  
**CANADIAN JUBILEE SINGERS**: Newburyport, Mass., April 18. Ipswich 19. Beverly 20. Salem 21. Marblehead 22. Swampscott 23. 24.  
**CONNELL CONCERT**: Lorain, O., April 18-23.  
**COYLE'S MUSIUM**: San Antonio, Tex., April 18-23.  
**DAY** (Hypnotist): C. L. Purrington, mgr.: Ridgeway, Pa., April 18-23.  
**HOFMANN, JOSEF**: Boston, Mass., April 21. New York city 23. Bridgeport, Conn., 25. Boston, Mass., 30.  
**INGENSOHL, ROBERT G.** (C. P. Farrell, mgr.): Plymouth, Mass., April 18. Attleboro 19. New Britain, Conn., 20. Stamford 21. Chicago, Ill., May 1.  
**KELLMAN**: Manchester, N. H., April 19. Lowell, Mass., 20. 21. Springfield 22.  
**KENNEY, C. L. ROY** (H. Percy Hill, mgr.): Prescott, Ont., April 18. Montreal 21-23. Iroquois 25. Morrisburg 26. Three Rivers, P. Q., 27. 28. Quebec 29. 30. Sherbrooke May 2-3.  
**KNOWLES** (Hypnotist): La Porte, Ind., April 18-23.  
**LEES, THE** (Hypnotists): Thos. F. Adkin, mgr.: Piqua, O., April 18-23. Marietta 25-27. Chillicothe 28-30.  
**PERKINS, ELI**: Iron River, Mich., April 18. Chatsworth, Ill., 20. Cairo 22. Flora 23.  
**SAGES, THE** (A. B. McDole, mgr.): New London, Conn., April 18-23. Fall River, Mass., 25-30. Plymouth May 2-7.  
**SANTINELLI** (J. L. Rockwell, mgr.): Shreveport, La., April 18-23. Monroe 25-30.  
**SOUTER'S BAND**: Dayton, O., April 18. Indianapolis, Ind., 20. 21. Louisville, Ky., 22. 23.  
**WELSH PRIZE SINGERS** (H. B. Thearle, mgr.): Corydon, Ia., April 18. Huntington, Ind., 19. Lima, O., 20. Alliance 21. Carnegie, Pa., 22. New Kensington 23.  
**YSAYE**: Cincinnati, O., April 27.

#### CIRCUSES.

**BUFFALO BILL**: New York City April 18-23. Brooklyn, N. Y., 25-30. Philadelphia, Pa., May 2-7. Baltimore, Md., 9, 10.  
**FOREPAUGH AND SELLS BROS.**: Columbus, O., April 25. 26. Gallipolis 28. Marietta May 2.  
**LA PEARL SHOWS**: Clinton, Ill., April 18. Lincoln 19. Havana 20. Pekin 21. Decatur 22. Sullivan 23.  
**MAIR, WALTER L.**: Uniontown, Pa., April 28. Butler May 5.  
**RINGLING BROS.**: Louisville, Ky., April 25. Washington, D. C., May 2-3.  
**ROBINSON, JOHN** (Ringling Bros. mgrs): Beloit, Wis., April 28.  
**WALLACE BROS.**: Elwood, Ind., May 2.

## CORRESPONDENCE

[Received too late for classification.]

#### INDIANA.

**MADISON**.—GRAND OPERA HOUSE (F. E. De Leste, manager): Senter Payton Comedy co. closed week here 11-16 to crowded houses: co. good.—ITEM: Through B. F. Spooner, of the Spooner co., the Payton co. was presented with full sets of plays for illustrated songs. They were made especially for Mr. Spooner and duplicates presented to Mr. Payton.  
**DUNKIRK**.—TODD OPERA HOUSE (Charles W. Todd, manager): Porter J. White in Faust 8 to fair-sized audience; performance excellent. Robert Downing in Damon and Pythias 13 to S. R. O.; audience pleased.

#### IOWA.

**MASON CITY**.—PARKER'S OPERA HOUSE (A. T. Parker, manager): A Breezy Time 9; good play; fair house. Clay Clement in The New Dominion 13; strong co.; splendid house.

#### MASSACHUSETTS.

**GARDNER**.—OPERA HOUSE (George E. Sanderson, manager): The Herrmanns to a fair house 13; entertainment good. Professor Carpenter 21-23.  
**IPSWICH**.—OPERA HOUSE (Thomas E. Condon, manager): Vandeville 12, 13. In Honor Bound 14.

#### MINNESOTA.

**ST. CLOUD**.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): A Bachelor's Honeymoon (return) 11; fair house; splendid entertainment. Black Bostonians 14.

#### MONTANA.

**MISSOULA**.—UNION OPERA HOUSE (John Maguire, manager): Katie Putnam in A Texas Steer 6 gave a good entertainment to a fair house. Tim Murphy in Old Innocence 9; small house; delighted audience.  
**ANACONDA**.—THEATRE MARGARET (John Maguire, manager): Primrose and West's Minstrels 6 to good business; performance good; George Wilson was suffering with a severe attack of grip. Tim Murphy and excellent supporting co. 8 in Old Innocence to light business. Mahara's Minstrels 13.

#### NEW YORK.

**ONEONTA**.—NEW THEATRE (W. D. Fitzgerald, manager): Field's Minstrels 13; large business; general satisfaction. A Contented Woman 20. Markham Stock co. 25-30.

#### THE ELKS.

Wichita Lodge No. 427 was instituted on March 24, with the following officers: E. R. E. Blackley; E. L. K. S. B. Amidon; E. L. K. G. George; E. L. K. E. L. K. C. E. Sawyer; Secretary, H. Taylor; Tiler, Colonel H. G. Tyler.

Adrian, Mich., Lodge No. 429 was instituted April 6 by District Deputy Robert Lake, assisted by Jackson, Mich., Lodge No. 115. There were fifty names on the membership list. The ceremonies concluded with a banquet. The officers elected were: E. R. C. B. Hoyt; E. L. K. F. E. Andrews; E. L. K. C. B. Phillips, Jr.; Secretary, Roy M. Rogers; Treasurer, C. S. Whitney; Tiler, C. D. Hardy.

The annual election of Marion, O., Lodge No. 32 resulted as follows: E. R. Dr. A. Khu; E. L. K. Hon. M. J. Burke; E. L. K. R. J. Diegel; E. L. K. L. M. Hysler; Secretary, J. M. Bringle; Treasurer, H. True; Tiler, Robert Martin; Trustee, D. R. Crisinger; Representative to Grand Lodge, George W. Padgett.

Portland, Ore., Lodge No. 142 held its annual election March 31, with the following result: E. R. Ralph E. Moody; E. L. K. Henry E. Griffin; E. L. K. W. J. Riley; E. L. K. H. T. Hipple; Secretary, J. O. Bingham; Treasurer, A. D. Charlton; Tiler, O. H. Crabb; Trustee, T. B. Howes; F. C. Baker was elected Representative to Grand Lodge; Alternate Representative, George C. Sears.

At the annual election of Galveston, Texas, Lodge No. 126 the following officers were elected: C. N. Rhode, E. R.; John T. McCarthy, E. L. K.; Fred T. Hubbell, E. L. K.; A. A. Oyer, E. L. K.; Maurice Meyer, Secretary; M. D. Glickman, Treasurer; D. H. Davis, Tiler; M. M. Mann, Thomas McHenry, and P. Barry, Trustees. This lodge is more prosperous than it has been for years, and all indications point to a happy future. Its membership is steadily increasing, and new life is constantly infused. A mammoth concert will be given at the Grand Opera House (generously tendered by Manager H. Greenwall), constituting the first benefit of the lodge, and a neat sum is expected to be realized. New and handsome lodge and club rooms have been secured.

District Deputy George Buxton, of East Liverpool, Ohio, installed the following officers of Lodge 23, Stenbenville, Ohio, April 4: John McClave, E. R.; John Walker, E. L. K.; H. P. Beckett, E. L. K.; J. R. Sweeney, E. L. K.; Louis Zimmerman, Tiler; J. Carl Bigger, Representative.

Logansport, Ind., Lodge No. 66 elected the following officers March 31: E. R. H. J. McSheehy; E. L. K. J. G. Powell; E. L. K. J. T. Flanagan; E. L. K. E. J. Estabrook; Tiler, C. E. Marshall; Secretary, D.

A. Middleton; Treasurer, V. E. Seiter; Trustees, C. L. Wolf and M. A. Jordan.

Terre Haute, Ind., Lodge No. 86 dedicated their new lodge rooms in the Grand Opera House Block April 4. They have beautiful and commodious quarters, well equipped club rooms, and the finest furnished lodge room in the State. After the dedication ceremonies a novel social session was given.

Sanford Dodge and his manager, E. J. Carpenter, have joined the Denver, Col., lodge No. 17.

The following officers were elected by Washington Lodge, No. 15, B. P. O. E., at their last election: Exalted Ruler, M. Emmett Urell; Esteemed Leading Knight, Albert Sillers; Esteemed Loyal Knight, Ed J. Shine; Esteemed Lecturing Knight, Joseph A. Burkart; Treasurer, M. Dyrenforth; Secretary, Richard A. O'Brien, fifth term; Tiler, William Williams, fifteenth term; Three Year Trustee, Fred C. Gieseking; Representative to Grand Lodge, P. E. R. John E. Sheekels; Alternate, C. B. Robinson.

Torrington, Conn., Lodge, No. 382, on April 12 installed the following officers: M. L. Cummings, E. R.; James J. Saunders, E. L. K.; J. M. Carroll, E. L. K.; F. E. Coe, E. L. K.; J. F. Meara, Treasurer; B. Felt, Secretary; M. J. Daley, Tiler; P. J. Murray, John Hogan, and B. T. Lyons, Trustees.

McComb City, Miss., Lodge, No. 268, initiated eight candidates on March 31, including J. L. Rockwell, manager for Santanelli, and C. W. Crabb, the local correspondent of The Mirror. The lodge is growing rapidly and will make a showing at the New Orleans convention in May.

Racine, Wis., Lodge, No. 252, elected the following officers April 2: Andrew Simonson, E. R.; E. H. Hand, E. L. K.; P. M. Wackerhagen, E. L. K.; A. B. Northrop, E. L. K.; W. J. Hopkins, Secretary; C. E. Carpenter, Treasurer; George Covert, Tiler; P. B. Nelson, Trustee.

Lodge No. 417, Oklahoma City, O. T., installed officers and made three Elks on April 9. The lodge will have a social session April 23.

#### OBITUARY.

Mrs. Oscar Wilde died recently in the Riviera, whither she had gone soon after the arrest of her husband. Mrs. Wilde, whose maiden name was Constance Lloyd, was of Irish birth and inherited a large sum from her father, a prominent lawyer. She married Oscar Wilde in 1881 and her ardent support of his so-called aesthetic fad went far to bring him into notoriety. Two sons, Cyril and Vivian, survive her.

Professor Bernard C. Courlaender, a veteran pianist and composer, died at his home in Baltimore, April 14. He was born in Copenhagen, Denmark, in 1824, and after the completion of his musical education in various Continental cities, came to this country forty-five years ago. At the time of his death he was connected with the Peabody Conservatory, of Baltimore.

Mrs. Julia Edmond, sister of Mrs. Albert A. Andrus (Agnes Herndon), died on April 11, at her home, near St. Michael's, Md. Mr. and Mrs. Andrus had spent Holy Week with the invalid, who had seemed convalescent when they left to rejoin their company, and they were greatly surprised to receive news of Mrs. Edmond's death.

Con R. Lynch, of Ward and Lynch, whose last engagement was in The Whirl of the Town, died on April 14, in this city, of heart disease.

Lottie Hyde's father died in Brooklyn last Saturday after a long illness.

#### Married.

**KENT-DASENT**.—Charles Kent and Mrs. Ella Babcock Daset, at Jersey City, N. J., on April 14.

**REICHEL-FERGUSON**.—Charles F. Reichelt and Mattie Ferguson, at New York city, on April 14.

**WHITE-BEACH**.—Frank H. White and Ida M. Beach, at Newark, N. J., April 10.

**WILLS-LORETTO**.—On April 17, at St. Ann's Church, New York city, by Rev. Father Dooley, Nat M. Wills and Mlle. Loretto (remarriage).

#### Died.

**BARRY**.—William J. Barry, at Borough of Brooklyn, New York city, on April 15, aged forty-eight.

**COURLAENDER**.—Bernard C. Courlaender, at Baltimore, Md., April 14, aged seventy-five.

**EDMOND**.—Mrs. Julia Edmond, near St. Michael's, Md., on April 11.

**LYNCH**.—Con R. Lynch, at New York city, on April 14, of heart disease.

**WILDE**.—Mrs. Oscar Wilde, in the Riviera.

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 Will bear two-thirds expense of  
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REFERENCES GIVEN AND REQUIRED.

#### PARK CITY, UTAH.

### GRAND OPERA HOUSE.

Opened April 1, 1898. Population 5000. On Union Pacific & N. W. R. R. Built at a cost of \$15,000 by the A. O. U. W. Fraternity of the city which numbers over 200. Theatre on ground floor seating capacity 1,000. Two opera boxes. Stage 35 x 60. Proscenium opening 27 feet, between fly galleries 35 feet. Entire house supplied with steam heat and electric light. Seven comfort able dressing rooms with stationary wash stands.

F. J. McLAUGHLIN, Manager.

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The public want to laugh. This is their chance, and yours. A FINE COMEDY, with or without specialties. Only seven people. No special scenery. Also REFINED COMEDY-DRAMA, nine in cast. References: Elizabeth Marbury, Paul Potter, etc.

Neither play has ever been produced. Reasonable terms. Address "AUTHOR" 122 E. 46th St. City.

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HARRY F. JORDAN, Manager.

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**HATTIE BELLE LADD,**

FORMERLY OF THE

BOSTONIANS, ROBIN HOOD, BOSTON LYRIC, AND CASTLE SQ. OPERA COMPANIES.

Every artist will be equally as clever and competent, and after witnessing a performance the consensus of opinion will be: "The Prima Donna is great." "The Tenor is great," etc., etc. There will be no "BUTS" or "IFS," because there will not be any "BUTS" or "IFS" warranted in the criticisms of the organization.

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What is the advantage of presenting operas which require no royalties in preference to those that do, for nearly all the "No Royalty Operas" are NOT WANTED BY THE PUBLIC OF 1898.

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Presenting MR. CLEMENT as

**BARON HOHENSTAUFFEN,**

In His Own Romantic Comedy,

**The New Dominion.**

**37th WEEK.**

Beatrice, Nebraska,	- April 25.
Omaha,	" 26, 27.
Nebraska City,	" 28.
Lincoln,	" 29.
Hastings,	" 30.

**WILLIAM COURTLEIGH,**

First Appearance as

**EDWARD ORIEL IN THE PRINCESS AND THE BUTTERFLY,**

In Washington April 11.

#### PRESS COMMENTS.

The several small scenes with Mr. William Courtleigh, who, by the way, deserves credit unequalled only by that of those previously mentioned, are powerful in the extreme. Mr. Courtleigh is extremely good, so good in fact that one can only realize his merit when he carefully considers the income nature of the requirements.—Washington Morning Times.

Mr. William Courtleigh won the applause of the house from the first act, when he makes his appearance as a reserved, awkward young star-man in a London drawing room, to the fifth act, when he finally wins the hand of the princess. His work in the third act, when he declares his love for the princess, is as finished as has been noted here in several seasons.—Washington Star.

Miss Manning shared her well-won laurels with William Courtleigh.—Washington Eve. Times.

**Eva Tanguay**

This season PRINCE in PALMER COX'S BROWNIES.

**INVITES OFFERS FOR SUMMER AND NEXT SEASON**

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## TELEGRAPHIC NEWS

## CHICAGO.

Theatres Prosperous—Rumors of War and Volunteers—Stock Successes—News Notes.

(Special to The Mirror.)

CHICAGO, April 18.

None of the local managers appears to have any just cause for finding fault with the business of Easter week, as the theatres have been very generously patronized. When A Stranger in New York opened at the Grand Opera House on Easter night the house was packed to its utmost capacity, and Frank McKee, who came on for the opening, rubbed his chubby hands with glee as he saw people fighting for tickets. He left for New York Tuesday, and in spite of the fact that the critics "roasted" the show, applying the usual Shakespearean standard, the business has continued large, the audiences have been pleased, and the second week of the engagement opened last night with another corking Sunday night house.

Another performance which displeased some of the critics and pleased all of the public is the dramatization of Beebe the Bonnie Brier Bush, which Managers Perley and Ranken put on sumptuously at McVicker's on Easter Monday night. It is being enjoyed by large audiences at this theatre, where it began its second week to-night, and that "grand old man" of the stage, Stoddard, has done in it the best work of his career.

Observing the pleasant custom of all good Englishmen, dear old Verner Clarges sent me last week two excellent pictures of himself and a dainty Easter card. And, moreover, he protected the package with a card advertising pale ale, which is another delightful English characteristic.

John Drew's friends flocked to his standard last week, and his One Summer's Day was appreciated alike by press and public. To-night Mr. Sothorn followed him at Hooley's, opening in The Lady of Lyons. The latter half of the week he will devote to Lord Chumley, and next week we will enjoy other plays in his repertoire.

Ever since the news reached us that J. Duke Murray had signed to play heavy parts in the impending war between this country and Spain there has been much theatrical belligerency hereabouts. John Jack will manage a regiment of infantry, his son Ed going ahead of it, and Dan Harkins, who has seen active service, is ready to sign with Uncle Sam at any time. Colonel "Punch" Wheeler will transport all theatrical troops to the front, at the usual rate for parties of ten or more, but he will name a special figure for vivandieres. "Punch" will, in fact, make a specialty of daughters of the regiments.

Too high praise cannot be accorded the stock company which Manager David Henderson has installed at the Great Northern, under the able stage direction of Walter Clarke Bellows. Starting in with Hald by the Enemy, the organization shifted to The Lottery of Love with great success, turning again, as successfully, to Jim the Penman. And this week they are giving a splendid performance of The Lost Paradise, with The Great Unknown to follow. James E. Nelson, one of the best of the stock character actors and heavy men, has joined the organization.

Jack Hoefler, owner of Wisconsin, with headquarters at Mankato, recently played Clay Clement on his circuit, and he sends me the result of the dropping into poetry of one of his programme advertisers. I think it worth reproducing, so here it is:

When the play is over and the curtain is down,  
Put on your wraps and walk down town.  
For the "Good Stuff" set your sails  
While Clay Clement his clothes regales.  
We will serve Ice Cream, Nougate,  
Banana Ice and hot Chocolate.  
All this you may enjoy with pleasure,  
While criticizing Clay Clement at leisure.  
Passing judgment without restraint  
What Uncle Sam will do with Spain.

The Bagetto Italian Opera company demonstrated that it was a very creditable organization before it closed its brief engagement of a week at the Columbia and gave way last night to "the only" May Irwin, direction of E. E. Rosenbaum. The building ordinance which prohibits the placing of chairs in the aisles of theatres was the only barrier to an additional \$300 in the genial May's receipts. The Swell Miss Fitzwell is all right in its way, but the people want Miss Irwin and her "coon" songs, and when she is accompanied by John Sparks and Martinetti the police force cannot keep the crowds away. She is in for a great engagement here. John Philip Sousa will give his spectacle, The Trooping of the Colors, at the Auditorium, April 25-27, with two matinees. In May Mr. Sousa will take his band to Europe. His agent has canceled Madrid and Barcelona.

A series of good audiences enjoyed The Tarrytown Widow last week at the Schiller, and this week the patrons of the house are reveling in the dusky fun of Black Patti's Troubadours, including the eminent Ernest Hogan, who has no trouble this season in paying the rent.

The stock company at Hopkins' Theatre is doing ambitious work this week in giving an elaborate production of the costume English melodrama, No Cross No Crown.

The Schiller will inaugurate its Summer season of light opera next Sunday evening. Manager Fair has secured a fine company, which includes Dorothy Morton, Marcia Van Dresser, Fred Friar, George Lyding, Robert Dunton, Henry Truax, and Babette Rodney. Gustav Luders will direct and Nanon will be the first opera presented.

Mr. and Mrs. Elmer Grandin, under the direction of John Hickey, son of Fanny Herring, took The Secret Enemy from the Alhambra to the

Academy of Music yesterday, opening to two big houses.

Lincoln J. Carter's naval comedy-drama, Under the Dome, was well received yesterday afternoon and evening over at the Lincoln Theatre.

Large "Jake" Murray, owner of the billboards in Pittsburg, has been flitting about here lately ahead of Fabio Romani, though I could not ascertain how far ahead of it he was.

Pawn Ticket 210 is the attraction this week over at the Bijou Theatre. It will be followed next week by Kidnapped.

Joseph Arthur's successful play, Blue Jeans, had two large and enthusiastic audiences up at the Alhambra yesterday afternoon and evening.

The local physicians and surgeons have been greatly interested lately in a man who has a "musical heart." That's nothing. Think of Fred Hallen, who once had Joe Hart!

Manager Jacob Litt is on tour, preparing to take active control of McVicker's when his lease begins on May 1. He will be welcomed among local managers.

The April dinner of the Forty Club will begin at the Wellington on the 26th inst. Martinetti, Sparks, Rosenbaum, Frear, Drouet, Conner, Wilson, and others will be present.

Arthur Byron has informed Mr. Drew that in case war is declared he will cancel his engagement and report at once at the armory of the Red Bank Rifles, of which he is second lieutenant. This company is attached to the New Jersey regiment of which Colonel Charles Abbott, of West End, Long Branch, is in command, and of which Major Matt B. Snyder, of Elkwood Park, is an honored officer.

"Biff" Hall.

## BOSTON.

Richard Mansfield in The First Violin—The Production of Truth—The Brown Sale.

(Special to The Mirror.)

BOSTON, April 18.

Two first productions on any stage occurred in Boston to-night, a surplus of good things to give tone to the season which is so rapidly nearing its finish.

At the Hollis Street, Richard Mansfield gave the first performance on any stage of a dramatization of Jessie Fothergill's novel, "The First Violin," which has been announced for production off and on for the last two years. At last Boston sees it, the presentation here being in preparation for the New York season, where it will be the feature of the opening next week. The cast of the production was as follows:

The Grand Duke	Francis Kingston
Count von Rothenfels	Benjamin Johnson
The Countess Hildergarde	Helen Glidden
Herr von Franciscus	William Courtenay
Eugen Courvoisier	Richard Mansfield
Sigmund	Miss Morrison
Friedhelm Helfen	Arthur Forrest
Karl Linders	A. G. Andrews
Herr Geheimrath Stoltz von Pappenheim	William Griffith
Jager zu Rothenfels	Mr. Hunter
Professor Sebastian	W. H. Griffith
A Railway Official	Mr. Graham
Herr Boudelweis	Mr. Butler
Herr Singlet	Mr. Dwyer
Herr Krauszgrig	Mr. Bouchard
Miss Hallam	Miss Allison
Merrick	Miss Cummins
Fräulein Anna Sartorius	Olive Oliver
Miss May Wedderburn	Lettice Fairfax
Fräulein Schultz	Miss Marsh
Frau Schmidt	Annie M. Clarke
Clara	Bertha Blanchard

The drama follows quite closely the leading situations in the novel, the only important characters omitted being the Baron and Adelaide, the opening act being divided between Friedhelm Helfen's room at Frau Schmidt's and the railroad station and restaurant at Cologne, where Eugen first meets the heroine. The second act is at the joint room of the two musicians, at Frau Schmidt's. The third act is placed in the waiting room of the concert hall in the Elberthal, where, incidental to the action, Miss Marguerite Hall sang the aria from Samson and Delilah. The last act is in the chapel of Rothenfels Castle.

Eugen Courvoisier is an admirable character for Mr. Mansfield, and he admirably succeeds in reproducing the musical atmosphere of German student life. To the production he has given much study, and the result was apparent in the production to night.

The second production of the night was at the Park, where Truth, a metaphysical play by a woman whose name had been kept a mystery, was produced by a strong company, including William Harris, Ernest Hastings, Charles Hallock, George Wemels, Henry R. Dalton, Logan Paul, Frank L. Davis, Charles Hawkins, Lewis Mitchell, Eleanor Barry, Effie Germon, Marie Dudley Davis, Julia Romaine, Walter McArdle, Katie McArdle, and Mabel Tallafiero. Truth is an innovation in the matter of play construction, and opens up new possibilities for the dramatist. The plot describes the influence and effects of mental science upon the human character, as well as upon the physical being of man, illustrates the gradual conversion of skeptical minds from the darkness and error of infidelity and agnosticism to the light of Truth, and incidentally weaves a web of romance about two of the principal characters. One of the parties to the marriage is a young man who, according to the terms of an uncle's will, is compelled to marry within a certain prescribed period in order to profit by the uncle's bequest. It so happens that he does not learn of the exact conditions of the will until one hour before the expiration of the time limitation. His hurried and anxious search for a bride, aided by his immediate relatives, who also see big pecuniary benefits for themselves in helping him to a wife, his marriage at the last moment of the allotted time to a perfect stranger, whose identity even at the marriage altar is concealed behind a heavy veil, are followed by a separation of husband and wife, by mutual consent, the wife's identity remaining still a mystery. Later they meet and fall desperately in love with one another, but, each

mistaking the other's identity, suffer mental tortures at the fate which prevents a proposal of marriage, or even a confession of love.

When in doubt play a trump—in other words, The Chimes of Normandy—used to be the rule with the opera company at the Castle Square, and it seems to be the same way with the filial organization, the Boston Lyric Stock company, at the Grand Opera House. The justification is easy to find, for Clara Lane is the daintiest Berpolette, J. K. Murray the most adorable Marquis, and Richie Ling the most tuneful Jean that Boston has seen for a long time. Milton Aborn as the Miser recalls to many the days when he played the part at the old Bijou. For next week The Bohemian Girl will be sung instead of Faust, a wise substitution.

Boston has taken to its heart the members of the English Opera company at the Boston, and the season there promises to be an emphatic success with its judicious alternation of comic and grand opera. Edith Mason has benefited by the season in Philadelphia. She is prettier than ever, and her voice, always a delight, is truer than it was. Lizzie Macnichol and Attalie Claire are close seconds and divide honors. Thomas S. Perse is mourned by the matinee girl, for his mustache is gone, but his voice is improved, and he remains the ideal lover for comic opera. William Wolff, good fellow that he is, has begun with the critics just where he left off at the Castle Square. The Gypsy Baron had its first Boston performance in ten years to-night and it alternates the week with Carmen.

The Castle Square management is doing wisely in taking advantage of the patriotic furor with a revival of Hald by the Enemy, which had such a successful run early in its career as a play at the Museum. J. R. Pitman seems to be reviving all of the old successes of his stay at the Museum, but the wisdom of his choice is shown by the big business done by all these revivals. The regular patrons of the theatre are delighted that all the members of the stock company have been re-engaged for the Summer season.

The Cherry Pickers has had successful Boston presentations before, and so there is no question about the good judgment of the engagement at the Columbia this week. Ralph Delmore is always a favorite, and he is seen at his best in this play.

Tennessee's Partner opened a week's engagement at the Bowdoin Square to-night, while the stock company has a rest to enable Arthur C. Alston's capital organization to fill a booking made a long time ago. The play is no stranger to Boston, for it had a Summer run at the Museum, but the cast was not to be compared with that which made such a success to-night.

Stuart Robson is in the second and last week of his engagement at the Tremont, and the success of The Jucklins has been so great that it will be continued throughout the stay of the company. Lem Jucklin shows Mr. Robson in a new light, and a gratifying one, and his success has delighted his Boston friends.

This is the last week but one of Jack and the Beanstalk at the Museum.

The Rich and Poor of Boston is the melodrama of the week at the Grand.

Agnes Booth Schoeffel will sail for Europe April 27, accompanied by her son, Sydney, and will remain abroad through the Summer. A large party of her Boston friends has chartered a special car to go to New York to see her sail.

Lisle Leigh was the only member of the Castle Square company at liberty on the afternoon of the Press Club benefit, and she volunteered to sing.

A. E. Lothrop and his family will sail for Europe for their Summer late in May or early in June.

Richard Marston was in Boston last week arranging the details for the beautiful scenery which he painted for The First Violin, as produced by Richard Mansfield.

When the season of Two Little Vagrants closes in Montreal, April 23, the scenery will be shipped to Boston, as the next season will begin at the Grand Opera House here.

Rosedale is in rehearsal for another revival at the Castle Square.

While in Boston, Mr. and Mrs. Stuart Robson have been the guests of Mr. and Mrs. Crehore, in Brookline. Mrs. Crehore is Mr. Robson's daughter.

'Way Down East will open the next season at the Tremont.

Henry Chanfrau, in The Octoroon, will play a return engagement at the Bowdoin Square.

Thomas H. Perse, the tenor of the opera company at the Boston, is much interested in the Cuba-Spain controversy, as he was a member of the regiment that succeeded in quelling the Riel revolution in Canada a few years ago, and for which he is the proud wearer of the Queen's medal, presented to him for bravery in saving a wounded comrade.

Edna G. Brothers was taken suddenly ill on the stage of the Tremont one evening last week, and she could not go on. Lida McMillan took her part at short notice and made a hit.

Oscar Girard will be back in Boston next week playing in Billee Taylor with the opera company at the Boston. He was last seen here in The Walking Delegate.

It was a queer coincidence that at the Emergency Hospital benefit six of the seven players in The Princess Matilda, by Edward H. Clement, editor-in-chief of the Transcript, should be members of the stock company at the Bowdoin Square, which does not advertise in the Transcript.

The official report of the aldermen in the theatre hat debate was as follows: "Hearings were given in accordance with the aforesaid instructions, and the committee are of the opinion that the present regulation is sufficient, as it is now worded, to cover the points raised by the petitioners. The present regulation

does not forbid the wearing of any head covering, but merely provides that no head covering shall be worn which obstructs the view. Any further definition of the size of the covering would be extremely difficult, and in any such case the extent of the obstruction would be left to the judgment of the manager of the theatre, and as this is the practical result of the present regulation the committee would respectfully report that no further action is necessary." To reward Alderman Berwin for his championship of their cause, the women have presented him with a fine evening dress case.

I was shocked to read in the papers that John Harley had been sent to State Prison for four or six years as a common, notorious thief. And then I read that this John was colored, and I breathed again.

Mrs. James Lewis has been in Boston as the guest of Agnes Booth-Schoeffel.

Out of admiration for Lillian Lawrence's acting a Commonwealth Avenue gentleman has named his little son with Lawrence for a middle name.

Frank V. Dunn has leased the new Elm Street Theatre at Manchester, N. H., for \$3000.

Willie Collier had a trying experience at one of the last performances of The Man from Mexico at the Park. Two fresh boys occupied front seats, and they applauded and made rude comment when each actress appeared on the stage. Of Mrs. Collier they made remarks which were resented by her husband, who seized a heavy call bell from the table and hurled it at them. Fortunately it struck the brass orchestra rail and was smashed to pieces. The boys jumped up, but the policeman, who should have intervened before, came down and ejected them.

Julia Arthur's marriage to Benjamin P. Cheney, the young millionaire, was the theatrical talk of last week. Mr. Cheney's friends among the Cadets had no idea that he was a bridegroom, and they were greatly surprised. Miss Arthur will not retire from the stage, but now hopes to be able to resume her starring tour late in the Fall. She drives out every pleasant day now and her husband is constantly with her.

Several hacks went dashing down State Street Sunday afternoon to Long Wharf, where the harbor towboat Emily, Captain Fred Stubbs, was held in readiness for the transportation of the party down to the largest of the Brewsters, a group of rocky islands which mark the entrance of the harbor, within view of Boston Light. The occupants of these carriages were Mr. Cheney and his bride. Mrs. Cheney has been confined to her apartments at the Parker House, and her husband thought a change of surroundings to his Summer home on the Brewsters would be beneficial to her health. Mr. Cheney and wife were accompanied by a few friends, a doctor, and nurse, six trunks, flowers, etc. The party reached their destination, where the doctor and nurse will remain in daily attendance until their services are no longer required, while Mr. Cheney will make daily visits to the island. Mrs. Cheney is convalescent. Mr. Cheney has a handsome schooner yacht moored in the vicinity of the island, and short yachting trips will be in order should the weather remain moderate.

Richie Ling has left the Boston Lyric Stock company, refusing to accept a reduction of \$50 a week, which was suddenly asked by the management late in the week. He complains of unfairness of treatment.

Adah Richmond has sprung another surprise in the John Stetson will case by to-day filing a notice in the Suffolk Probate Court of a waiver of his will. By it she claims such a part of his estate as the law would give her if he had died without leaving a will. The claim is upon the theory that she is his widow and postpones a final settlement of his estate until this is disposed of. The other heirs had just agreed to a term of compromise.

Frank W. Lodge, theatre ticket agent and formerly associated with Charles Thayer, died of heart disease at his home in Roxbury to-day. At one time he assisted Thayer in the management of Edwin Booth.

At the sale of the extensive dramatic collection of the late James H. Brown, of Malden, at Libbie's, last week, there were several high prices, but the scale was unexpectedly low in view of the rich treasures offered. Bralley's historical and descriptive accounts of the theatres of London, extra illustrated and in a fine binding, brought \$35.00. William Winter's "Life and Art of Edwin Booth," containing a number of autographs and playbills, was sold for \$15.00. Original copies of Beaumont and Fletcher's "Comedies and Tragedies," London, 1647, sold for \$1.75, and the second edition of the same work for \$3. Geneet's "Account of the English Stage, from the Restoration, 1660 to 1830," in ten volumes, sold for \$40. Ireland's "Records of the New York Stage from 1750 to 1860" was sold for \$17.50. Hutton's "Plays and Players," the large paper edition, brought \$11. An extra-illustrated copy of Bowden's "Life of Jordan" was sold for \$5.25.

JAY BENTON.

## PHILADELPHIA.

The Ensign at the Grand Old Bills in the Scrappie City—Notes.

(Special to The Mirror.)

PHILADELPHIA, April 18.

Business was generally good last week, with equal prospects for this week, after which attractions booked in the Quaker City will have a lively opposition in the beautiful Spring weather and the greatest of all rivals, the bicycles, of which there are at least two hundred thousand now in use here. The open air resorts will soon be in full blast, among them being Willow Grove, Woodside Park, Lincoln Park, Washington Park, all of which have been greatly improved since last season and will offer many and varied attractions.

Shenandoah was the greatest success of the



season at the Grand Opera House, playing three weeks to crowded houses. It would have done equally large business for a fourth week, but Manager Charles M. Southwell, taking into consideration the hundreds of weekly subscribers who have the same seats with every change of programme, finally decided not to delay longer the production of *The Ensign*, which opened to a crowded and enthusiastic audience to-night. It is a most magnificent production, strong in action, particularly the American man-of-war scene. William J. Bowen plays Abraham Lincoln; Harry Allen, Gideon Welles; John Craig, the Ensign; Charles E. Brandt, Cockswain Dudley; Minnie Radcliffe as Alice; Mrs. W. G. Jones, Mrs. Baird; Mattie Southwell, the child Mary; Ellena Maria, Mrs. Welles, and Amy Ricard, Dot. The next production will be *A Tour of the World in Eighty Days*, with spectacular and ballet effects.

Oreston Clarke and Adelaide Prince, for their second and last week at the Park Theatre, will present the following repertoire: *The Fool's Revenge*, David Garrick, *The Lady of Lyons*, and *The Last of His Race*. A most flattering success has been accorded this popular aggregation, crowded and enthusiastic audiences having witnessed every performance. Next week Manager Gilmore will produce a new play by Kenneth Lee, entitled *The King's Highway*, with new special scenery and costumes and a new company headed by John Malone.

This is the second and last week of Joseph Jefferson at the Broad Street Theatre, and he is playing a good engagement. John Drew in *One Summer's Day*, next week, after which the Bagetto Opera company will appear.

The Ballet Girl opened to-night at the Chestnut Street Theatre. Treasurer George Allison will have a benefit to-morrow night.

The Lyceum company in *The Princess and the Butterfly* is at the Chestnut Street Opera House. Nat C. Goodwin will follow for two weeks. Ada Rehan, May 9. Stock Dramatic company at popular prices May 16. The vaudeville from Koster and Bial's, headed by Charmion, attracted the largest receipts in the annals of the Auditorium last week.

A Black Sheep, with a bright and merry company of specialists, opened to-night at the Auditorium, to a crowded house. Edward Garvie is the new Hot Stuff, and he is assisted by Mollie Thompson, Adelyn Estee, Geraldine Fair, the La Verde Sisters and others. This house has been wonderfully successful in the selection of attractions all season, and a big money winner. On account of the great hit of Koster and Bial's vaudeville, that turned away money every night last week, a second installment under the same management, with every act new, excepting Charmion, who has been retained as the great card, will be the attraction next week.

The Land of the Midnight Sun is the offering at the Girard Avenue Theatre. The large and talented stock organization acts the play in a perfect manner, and there is in evidence the pretty scenery for which this week is noted.

Men and Women is this week's bill at Forepaugh's Theatre. George Learock, Carrie Radcliffe, Myron Calico, Ethel Barrington, Agnes Burroughs, and Eva Vincent have the leading roles. Business is deservedly large. Next week, by permission of Jacob Litt, Shaft No. 2.

The Telephone Girl is in its second week at the Walnut Street Theatre.

The Stuart Stock Dramatic company, at the National Theatre, have added the popular George Holland to the ranks. For this week Miron Leffingwell's Cuban war play, *The Dawn of Freedom*, which was presented originally in Boston, is the attraction. The play is in five acts, the last act being at Moro Castle, during which a sea fight occurs between the Flying Squadron and the Spanish Flotilla. The new company are working together splendidly and have good prospects for a lengthy and successful season. *Woman Against Woman* will be the next production.

Joe Ott, in *The Star Gazer*, holds the week at the People's Theatre. *The World Against Her*, with Agnes Wallace-Villa, will follow.

Dumont's Minstrels at the Eleventh Street Opera House have a new burlesque, *The Flying Squadron*, in addition to their pleasing olio. Business good. Hughey Dougherty will have a testimonial April 22.

At the Standard Theatre the stock dramatic company presents East Lynne, which always seems to attract in this city. Good patronage.

The Seidl Orchestra will give two concerts at the Academy, April 23, under the baton of Henry Gordon Thunder. Julie Rive King will be the soloist.

Buffalo Bill's Wild West Show will come to this city May 2 for one week, on grounds at Twenty-ninth and Columbia Avenue.

A Flag of Truce will be produced at the Girard Avenue Theatre April 25.

The volunteers for the benefit for Max Arnold, the blind comedian, at the Chestnut Street Theatre, on the afternoon of April 22, include the Four Cohans, Catherine Linyard, Mlle. Liska, Hadji Lemak, and many other vaudeville artists.

The report that William J. Gilmore had secured a New York Theatre, and would establish a house similar to Weber and Fields', is as yet very premature, nothing being definitely decided.

#### WASHINGTON.

Bills at the Capital—Musical Events—Current Gossip.

(Special to The Mirror.)

WASHINGTON, D. C. April 18.

The Highwayman, presented by the Broadway Theatre Opera company, and fresh from its extended New York run, opened at the Lafayette Square to-night to a fashionable and distinguished gathering that tested the capacity. The production scored an instantaneous

triumph, the substantial completeness of the presentation, the beauty and picturesqueness of scenery, mounting and costuming, and the sterling artistic interpretation of the capable vocal and dramatic surrounding gave De Koven and Smith's latest and best operatic work a strong send off that guarantees a week of large returns. Camille d'Arville and Joseph O'Mara made pronounced hits, and the unusually clever work of Jerome Sykes proved most enjoyable. Harry MacDonough, Van Rensselaer Wheeler, George O'Donnell, Reginald Roberts, William Corlies, Nellie Braggins, Maud Williams, Jeanne St. Claire, and Marion Chase appeared to excellent advantage. McKee Rankin company, including Wilton Lackaye, in *That Lass o' Lowrie's* next.

The engagement of N. C. Goodwin at the New National Theatre commences to-night with a scarcity of standing room that is very disappointing to late comers. The opening bill is *An American Citizen*, in which Mr. Goodwin presents one of his most successful characters. He was so warmly welcomed that toward the finish he had to make one of his characteristic speeches. The comedian was admirably supported, Maxine Elliott sharing much of the attention and honors. Excellent in their several parts were William Ingersol, Neil O'Brien, Clarence Handyside, Louis Payne, L. E. Woodthorpe, Thomas Oberle, Gertrude Elliott, Hattie Russell, and Estelle Mortimer. A Gilded Fool will be given Thursday and Friday, with *The Rivals* as the closing bill. Willie Collier in *The Man from Mexico* will follow.

Jolly Fanny Rice in *At the French Ball* returned to the Academy of Music and was greeted with a houseful of delighted friends. Miss Rice introduced her doll manikins to great applause. Uncle Tom's Cabin is the next attraction.

Cora Tanner in *Alone in London*, supported by Louis Massin, is the strong attraction at the Grand Opera House this week. The commencement was especially gratifying, and the very excellent presentation met with great favor. This engagement will close Miss Tanner's tour. Cuba's Vow will follow.

The Columbia Theatre is dark this week. Managers Luckett and Dwyer carrying out their policy of nothing but the best, prefer to close their house rather than present an inferior attraction.

Dvorak's dramatic cantata will be rendered by the Choral Society at Congregational Church Hall to-morrow night. The Boston Festival Orchestra and the following soloists will assist: Mrs. Frances Dunton Wood, William H. Reiger, and W. A. Howland.

The Ringling Brothers' Big Shows will spread their white tents on grounds at North Capitol and M Streets on May 2 and 3. This is their first visit, and a big welcome awaits them.

Kernan and Rife have surrendered their lease of the Grand Opera House, and after this season will have no connection with the management.

Katie Emmett in the Waifs of New York closed her season here Saturday night at the Academy of Music.

Whiting Allen is here in the interest of Buffalo Bill's Wild West, which will be here May 9 and 10.

Hubert Sackett manager of Katie Emmett, investigated the mysteries of Elkdorf last Wednesday night in Washington Lodge. The initiation was given at the request of the Grand Rapids, Mich., lodge, of which Mr. Sackett was an elected member.

William Ingersol, of N. C. Goodwin's company, met with a rousing welcome on his appearance to-night. Mr. Ingersol was the popular leading man of the Columbia Theatre Summer stock company last summer, and has been re-engaged for the same position this season.

The concert of Yeaye, Marteau, Gerardy, and Lacharme will be repeated at the Columbia Theatre next Sunday night, and Josef Hofmann will give another recital April 26.

Sonsa will present his new spectacle, *The Trooping of the Colors*, at the Lafayette Square May 11 and 12.

JOHN T. WARDE.

#### ST. LOUIS.

The Summer Park Season—Elks' Benefit—The Theatres.

(Special to The Mirror.)

ST. LOUIS, April 18.

To-night, at the Century, John Drew presented *A Marriage of Convenience*.

Last evening Agnes Sorma opened her engagement at the Olympic, appearing in *The Doll's House*. She has much of dramatic power, and made a most favorable impression. Fraulein Sorma is supported by the Irving Place Theatre Stock company, which gave her excellent support. During the week *The Sunken Bell* and *Cyprienne* will be given.

The Rays in *A Hot Old Time* drew packed houses at Havlin's yesterday. The comedy, unlike most farces, has a well carried out plot, and contains many humorous incidents and complications. Johnny and Emma Ray are very funny and have a company of bright people.

Another magnificent bill of the highest class was given at Hopkins' yesterday. *The Strange Adventures of Miss Brown* was produced by the stock company, with Ralph Stuart, Laura Alberta, and the other members of the company in the cast. The vaudeville portion had many celebrities, including Mrs. Alice Shaw and her twin daughters, Gertrude Haynes, Filson and Erroll, and Maude McIntyre, making a splendid combination of vaudeville attractions; attendance large.

The bill at the Imperial yesterday was the strong patriotic drama, *The Stars and Stripes*. Laurence Hanley, Emmett King, Beaumont Smith, Miss Modena, and Dorothy Rosemore took the leading parts.

The Columbia continues to be a winner, and Manager Salisbury is furnishing the best and

brightest of attractions in the vaudeville line. The Hungarian Boys' Band has proved such a success that the engagement has been extended indefinitely. In addition this week there are on the programme Lina Pantzer, Josephine Sabel, Al. Leech and the Three Rosebuds, Joe and Nellie Dover, Valmore, and the biograph.

At the Standard Theatre, *The Night Owl* played a return engagement this week. The organization is one of the best of its kind, and has many novel surprises. The houses yesterday were large.

Forest Park Highlands will open its season May 23 with its usual high-class vaudeville programme. As Colonel J. D. Hopkins will manage the Park and furnish the performers, the best attractions are assured.

Manager Salisbury, of the Columbia, has set aside Friday afternoon for visiting professionals. All are welcome.

Arthur Mackley and Carrie Lamont, members of the Hopkins Stock company, are giving a delightful little sketch called *Drawing a Line* this week, and are meeting with the most favorable comment.

The flash light photograph of the auditorium of Hopkins' was a great success last week. The house was packed from pit to dome, yet nearly every face was seen distinctly in the photograph. Manager Parker was very much pleased with the experiment.

Ringling's Circus continues to draw immense crowds to the Exposition Coliseum. The entertainment is a great one, and everything is new and bright, as it is the opening of the season. It will remain until Wednesday night, and then go on the road. Incidentally it might be mentioned that the Ringling Brothers have offered their troupe of elephants to the Secretary of War for artillery service in Cuba when war is declared, as they have been used successfully in India.

It is possible that the Olympia will close for the season the latter part of this month, as there are no attractions booked for later.

The Suburban will open on May 15 with minstrel performances, to continue six weeks. The Elks' benefits last Thursday afternoon at the Olympic Theatre was well attended. The following people participated: George F. Marion, the Hungarian Boys' Band, George W. Day, the Manhattan Comedy Four, Hef and Yost, Miss Modena, Lawrence Hanley, John W. Ransome, Al. Wilson, the Nawns, the Elks' Quartette, Frances Marion Ballou, and Chauncey Olcott from the Olympic.

The annual entertainment for the benefit of the Police Relief Association will be given at Exposition Music Hall during the week commencing next Monday. The programme has been arranged by Colonel J. D. Hopkins.

Edwina D. Lyons has arrived to join the Imperial Stock company.

Ferdinand B. Ashby, who broke his ankle in Iowa City, Iowa, while playing with the Paiges' company, and returned to his home here, is nearly well, and will rejoin the company shortly.

W. C. HOWLAND.

#### CINCINNATI.

The Grand Dark—Tribly by the Neill Company—Other Bills.

(Special to The Mirror.)

CINCINNATI, April 18.

The Grand is dark this week. A Bachelor's Honeymoon, the attraction booked, not materializing. Next Sunday evening Agnes Sorma, the great German actress, will appear in *A Doll's House*, supported by the Irving Place Theatre company. Next Monday, *Under the Red Robe*.

Tribly was given yesterday afternoon at the Pike for the first time by the Neill Stock company, and will be continued throughout the week. The distribution of characters showed the company to unusually good advantage. Herschel Mayall was Svengali; Edythe Chapman, Tribly; James Neill, the Laird; Grayce Scott, Angela; Charles Wyngate, Little Billie; and Herbert Carr, specially engaged for Taffy. A good attendance is promised for every performance. To-night photographs of Mr. Wyngate were the souvenirs.

The Walnut Stock company made another big hit in its production of *Niobe* this week. Henrietta Crozman acted the title role, James E. Wilson that of Peter Amos Dunn, and Joseph Kilgour that of Jefferson Tompkins. Every point in the comedy was brought out, and the big audiences yesterday were thoroughly well pleased.

*The Curse of Gold*, a melodrama dealing with political conditions in this country, was given at Heuck's yesterday afternoon and evening, and was cordially applauded by the patrons of the theatre.

Yeaye, Marteau, Gerardy, and Lacharme will appear together at Music Hall April 27.

Willis Granger has signed with James Neill as leading man for the Chicago Stock company, beginning May 1.

Hal Reid, of Human Hearts, has been appointed guardian of his fifteen year old daughter, Hazel Withers Reid, and she will join his company.

Theodore Ayliward and John Mayon, the efficient treasurer and doorman at the Grand, have both been ill during the past week.

WILLIAM SAMPHON.

#### THE CRAWFORD'S RECORD.

The record of the Crawford Theatre, St. Joseph, Mo., for the season just ending is one that should make Manager E. S. Brigham proud of his good judgment in booking attractions, and his ability to make a house popular by good management. Every combination that has played the Crawford has done good business, and the S. R. O. sign has been in use at more than forty performances. The season has been the most successful since the house was opened, and the truth of Manager Brigham's motto:

"The better you serve the public, the more liberally they will support any amusement enterprise," has been proven beyond a doubt.

#### PRIMROSE AND WEST PART.

Primrose and West, who have been together for over twenty-seven years, have dissolved partnership, and will hereafter conduct separate companies. It is said that Lew Dockstader has formed a partnership with Primrose, and that their company will be known as Primrose and Dockstader's Minstrels.

#### ANOTHER THEATRE BURNED.

The Alhambra Theatre, at Tarentum, Pa., was destroyed by fire April 9. The loss was \$10,000, partially covered by insurance. A live wire is supposed to have caused the fire. The theatre was owned by George E. Holmes, who probably will rebuild.

#### CUES.

Charles H. Welch and Earle S. King, door-keeper and treasurer at Hoyt's, will enjoy a benefit at that theatre on April 29.

Among the recent acquisitions to the ranks of the League of American Wheelmen were the following theatrical folk: E. Y. Backus, of the Empire Theatre company; Charles E. Evans and W. D. Mann, Herald Square Theatre, this city, and Charles L. Durban, Girard Avenue Theatre, Philadelphia. Many prominent professionals have joined this worthy organization in the past year.

Manager Joseph Fralinger, of Atlantic City, N. J., is replacing his recently burned Academy of Music by a new fire proof theatre which will soon be opened.

Gertrude Fort met with a severe accident on her Staten Island farm last week. While playing with a pet collie she fell, spraining her ankle and breaking a ligament of the leg. She hopes to be able to resume her professional duties next season.

Frank L. Perley returned yesterday from Chicago, where he superintended the production of *Beside the Bonnie Briar Bush* at McVicker's Theatre. The play received a most favorable reception in Chicago, and has appealed to the best class of theatregoers; many clergymen having attended and given unstinted praise to the performance. The attendance increased nightly during last week.

Frank Maeder has assumed charge of the operatic and musical branch of J. J. Spies' exchange.

John Martin's Secret, an English melodrama of strong sensational interest, will have its first American presentation at the Star Theatre, Sept. 19.

Bettina Girard, who was taken last week to Bellevue Hospital suffering with gastritis, had recovered sufficiently to leave the hospital on Saturday.

Carrie Lee Stoyke, according to the Chicago critics, has fairly shared with J. H. Stoddard the honors of *Beside the Bonnie Briar Bush*, Amy Leslie being especially enthusiastic in praise of Miss Stoyke, "whose mellow humor and sympathetic naturalness," she writes, "were akin to greatness in their simplicity."

Travers-Vale, the Australian playwright, has completed a new Southern play, in four acts, entitled *After the War*. The first production for copyright purposes will take place at Monroe, Ga., on May 6.

The fiftieth performance of Monte Carlo at the Herald Square Theatre will occur May 2, when appropriate souvenirs will be distributed. Monte Carlo will run at the Herald Square until the end of the season, notwithstanding statements to the contrary.

Members of the Wang company, which stranded at Greensboro, N. C., April 4, express themselves as under professional obligation to Manager Blackburn, of the Academy of Music; Manager Wood, of Danville, Va.; A. M. Palmer, Abe Leavitt, and members of Andrew Mack's company, and the Rents-Santley company.

The Cincinnati Commercial-Tribune says of W. H. McGown, THE MIRROR's correspondent at Urbana, Ohio: "He enjoys the unique distinction of being the oldest correspondent of THE MIRROR staff. McGown has a fad in the way of collecting the photographs of well known stage people, together with the autographs of actors, writers and others of fame, and to-day his collection is perhaps the largest and most valuable of its kind in America. It includes the portraits of over one thousand celebrities, with the autographs of more than twice that number."

#### FOR RENT

The property known as the

#### GRAND OPERA HOUSE

IN NEW ORLEANS, LA.,

is offered for rent on a lease for five years from May 1, 1899.

Full particulars regarding the property and the terms and conditions of the lease will be furnished by the Secretary and Treasurer of the Board of Directors of La Variété Association, on application. All bids relating to the leasing of the property must be submitted prior to 7 p. m., April 29, 1898; the same to be addressed to the President and Directors of La Variété Association.

The Board of Directors reserve the right to reject any or all bids.

#### NOTICE

#### TWO NEW PLAYS

BY THE ENSIGN, FERNCLIFF, WM. HAWORTH, Author of A NUTMEG MATCH, ON THE MISSISSIPPI.

Can be Negotiated For.

Address: STURTEVANT HOUSE, N. Y. City.



# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - - - - APRIL 23, 1898.

Largest Dramatic Circulation in the World

## CURRENT AMUSEMENTS.

Week Ending April 23.

New York.

METROPOLITAN (Third Ave. and 143d St.), DARKEST RUSSIA.

OLYMPIA (Third Ave. bet. 129th and 130th Sts.), HARRY

HARRIS' "The Century House."

HARRIS' "The Century House" (130th St. bet. Seventh Ave.)

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## THE "APOLOGY" BY SCOTT.

LAST week, in noting the "apology" made by CLEMENT SCOTT for his outrageous attack upon the women of the stage, and by inference upon managers and others in authority in the theatre. THE MIRROR remarked that his excuse might enable SCOTT to continue his vocation as a critic in London—a vocation from the pursuit of which he was for a time debarred by reason of professional protests in London—but that he could never hope to clear himself of his gratuitous and unmanly transgression.

It is worthy of note—although the subject is not a pleasing one—that from many quarters and from sources of professional authority come protests against the acceptance of SCOTT'S "apology" as one that shall purge him of his offense. One of these protests is voiced by E. S. WILLARD, who says in a letter addressed to the editor of the Chicago Times-Herald:

In your editorial on "Morality of the Modern Stage," you call attention to the fact that recently CLEMENT SCOTT made a most gross and unwarranted attack on theatrical managers by declaring that no woman in their employ could retain her virtue and at the same time expect to obtain prominence in her art. You also state that Mr. SCOTT has now closed the matter by apologizing for what he said in the following terms:

"The words which have given such offense were written at a moment of great mental strain, when the surroundings were such as to prevent me from clearly appreciating the distress they were likely to cause."

Surely, sir, Mr. SCOTT must say more than that. He must express his regret that the "mental strain" from which he was suffering led him to utter words which are false, and which he—now that he has recovered his mental equilibrium—knows and acknowledges to be false in every particular. Some statement must be included in Mr. SCOTT'S "apology," or he can scarcely be said to have "brought the incident to a close."

The whole matter in a nut shell—Mr. SCOTT has falsely declared that all managers of dramatic companies are guilty of misusing their position for the purpose of debauching, or endeavoring to debauch, any and every woman with whom they may be brought into professional contact, and no "apology" but a complete and absolute withdrawal of that falsehood ought for one moment to be taken into consideration.

Mr. WILLARD does not make plain in the above the more essential part of SCOTT'S libel—his declaration that women of the stage cannot be and are not virtuous women. Incidentally, and by suggestion, of course, the libel reflected upon theatrical managers. It was directed, however, at the women of the theatre; and the excuse which SCOTT offers for his words is lame and impotent.

No man in any profession or in any walk of life can commit an offense against those with whom he associates or with whom his calling brings him into legitimate contact and escape punishment, unless an apology that shall fit his wrongdoing is offered and accepted. SCOTT has not offered an apology that in any degree absolves him or mitigates his offense. His indirect reflection upon managers is not so serious, because managers may move for their own protection. His slander upon the women of the stage has not been atoned and never can be forgiven.

A DISPATCH from Albany last Friday gave note of a conference between Attorney-General HANCOCK and ELBRIDGE T. GERRY. The Attorney-General, as was announced in THE MIRROR last week, was about to take legal action to compel the Gerry Society to submit to inspection by the State Board of Charities. It is to be hoped that the conference has served only to strengthen the Attorney-General in his purpose. The Gerry Society not only ought to be supervised. Its methods should be reformed.

A THEATRICAL statistician in London says that of two hundred and thirty-five plays produced during the past five years in that metropolis only sixty-five have been successful. There is no data at hand to absolutely determine the percentage of successful plays of those produced in New York during the past five years, but it is safe to say that a relatively fewer number of dramas of American origin have been unsuccessful.

ACCORDING to cabled reports, several of the American plays recently exploited in London with American actors have won success. There is no reason why any American play or player of merit should fail to succeed in that city. The almost invariable success of English plays and actors here indicates a parity of theatrical appreciation between the countries that would argue for an almost perfect reciprocity in stage matters.

THE Presbyterian Church at Carlisle, Pa., has refused its further countenance to the local Young Men's Christian Association because the women's auxiliary of the association will accept the proceeds of a comic opera performance by local talent. It is not wonderful, perhaps, in view of this and other expressions of narrow-mindedness, that the Presbyterian Church in this year of grace is having troubles of its own.

## PERSONAL.



WILLARD.—E. S. Willard has recovered rapidly at Chicago, and probably will be removed next week to Lakewood, N. J., where he will rest before returning to England.

CALDER.—William Calder is enjoying life at his fruit farm in Lower California. Next season he will make two important new ventures.

HAWORTH.—Joseph Haworth begins his starring tour this week in Providence with a repertoire that includes Hamlet, Romeo and Juliet, and Macbeth. His company comprises members of the disbanded E. S. Willard and Julia Arthur companies.

AMBER.—Mabel Amber has been engaged to support James K. Hackett for his starring tour, beginning Oct. 14.

FILKINS.—Grace Filkins has announced her intent to star next season if a suitable play may be found. Katherine Grey has been mentioned as her probable successor should she retire from Charles Coghlan's company.

CLARKE.—Verner Clarke has been engaged by Joseph Jefferson to play Sir Anthony Absolute in his next season's revival of The Rivals.

EARL.—Virginia Earl was attacked with her old throat complaint after the first performance of La Poupée at Daly's, and the title-role has since been filled by her understudy, Miss Gilman. It is expected that Miss Earl will soon be able to resume the part.

BROWN.—Colonel T. Alston Brown has been chosen by the Masonic Veterans to deliver the address next Saturday at the memorial service to the late Charles Craig, for twenty-three years a prominent official of the Baltimore and Ohio Railroad.

HELMINA.—Horneman Helmina, a graduate of the Empire School of Acting, has been engaged to understudy Julie Opp for the forthcoming season. Miss Helmina, who is an expert with the foil, will also conduct the fencing class at the Empire school.

DALY.—Dan Daly has made the strongest hit of The Belle of New York in London, his quiet methods of fun making being appreciated as heartily abroad as here.

SANDERSON.—Sibyl Sanderson, who has been ill for some time at Nice, and who was reported convalescent, is said to have been stricken with paralysis last week at Paris and to be critically ill.

ARTHUR.—Julia Arthur, now recovering her health at Boston, will begin her next season on Oct. 3, with a new production, at Detroit, where she made her stellar debut in A Lady of Quality.

PRICE.—The many friends of E. D. Price sympathize deeply with him in the loss of his little daughter, Dorothy, who was accidentally poisoned on Wednesday last by the tops of matches she had eaten in mistake for candy.

LONGERGAN.—Lester Longergan, who played juveniles in Madame Modjeska's company during the past season, will enact leads in Joseph Haworth's Spring tour.

MODJESKA.—Madame Helena Modjeska has left for her ranch, "Arden," near El Toro, Orange County, California, intending to make a brief visit at Chicago on her Westward way.

RITCHIE.—Adele Ritchie will appear next week in the Casino's revival of The Lady Slavey, playing the title-role originated in America by Virginia Earle.

KENT.—Charles Kent and Mrs. Ella Babcock Kent were married on April 14, at Jersey City. Ethel Knight Mollison was a witness of the ceremony.

GILROY.—Mamie Gilroy, of The Girl from Paris, was taken ill at Roanoke, Va., and was compelled to return to her home in New York. Florence Huntley, of the same company, will play the part of Julie Bon Bon for the remainder of the season.

IRVING.—Both the sons of Sir Henry Irving possess literary as well as histrionic ambitions. Laurence Irving's play, Godefrey and Yolande, has recently been published in book form, and now Henry B. Irving, the elder son, has published through William Heinemann a large octavo volume on "The Life of Judge Jeffreys."

SAYRE.—Theodore Bart Sayre, the author of Wilton Lackaye's new play, is a son of S. H. Sayre, who wrote the amusing farces Mixed Pickles and Our Strategists.

ELLISLER.—John A. Ellisler has been engaged for Joseph Haworth's Spring tour, which will be directed by W. M. Wilkison.

WOOD.—Mrs. John Wood has written to Joseph Jefferson declining his offer to appear as Mrs. Malaprop in The Rivals next season. Mrs.

Wood is a rich woman, and is too comfortable at home to risk the discomforts of traveling.

JACK.—John Jack has been specially engaged by Carl Haswin to play Hobbs the Grocer in his revival of Little Ford Fauntleroy at Harlem Opera House.

REHAN.—Ada Rehan, in recognition of her services to the stage and especially to the Memorial Theatre at Stratford-on-Avon, was elected last week a permanent governor of the Shakespeare Memorial Society of England.

## FOREIGN NOTES.

Cyrano de Bergerac was produced at Monte Carlo recently with the French company that was organized under the author's supervision for a tour of the French provinces. The play met with an enthusiastic reception. Candé, one of the best of the younger French actors, who had been leading man at the Vaudeville for a number of years, and who was seen here as Lefebvre when Rejane gave Sans Gene, was admirable in the part of Cyrano, scoring the greatest success of his career.

Lona Harrison, the eldest of the notorious Harrison Sisters, has been expelled from Germany. She claims American citizenship, and has asked the American Embassy to defend her rights. No wonder that there should exist a strong feeling against American importations if Lona Harrison is thought to be an American.

Zaza is the name of the play that is to follow the revival of Décoré at the Vaudeville. The piece is by Pierre Berton, the actor who was seen here with Sarah Bernhardt in collaboration with Charles Simon. The principal part, that of a music hall singer, will be originated by Rejane. The play is described as belonging to the strongly naturalistic school of which Germaine Lacerteux and Monsieur Betsy are the prototypes.

The Figaro gives some amusing details about Pinero, whose play, The Magistrate, is being rehearsed at Théâtre Cluny in Paris. Their truthfulness is, of course, open to question, as the imaginative qualities of the French mind have fullest scope in descriptions of foreign people and foreign affairs. Pinero, the Figaro avers, was a clerk in a bookseller's store, a law student, and an actor. He spends his afternoons on a bicycle or playing cricket. He is fond of transplanting to the stage types of his friends, and he never assists at the first performances of any of his plays. Pinero's sense of humor is well known, and it is to be hoped that the number of the Figaro which gives this interesting information about him will fall into his hands.

Gerhardt Hauptmann is not only Germany's foremost playwright, but he is on the road of becoming a great inventor if reports emanating from Berlin, by way of France, are to be credited. It is said that he has just invented a bicycle that can be transformed, at will, into a tricycle in the space of one minute.

Verdi has decided to live in future in Milan. He wishes to supervise in person the construction of a home for aged actors and actresses. The great master has devoted the largest part of his wealth to this project, and now he is to give all his time and thought to its execution.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

S. B. H. New Haven, Conn.: Two Irish Hearts was adapted from Kathleen Mavourneen.

B. T. I. Newark, N. J.: Charles H. Vandenhoff died at Seattle, Washington, on April 21, 1898.

P. T. E. Dover, Del.: Yes, Augustus Thomas and Clay M. Greene collaborated on a play called For Money.

J. L. McClure, East Orange, N. J.: Arrah-na-Pogue was first played in America at Niblo's Garden in 1865.

H. R. Cincinnati, Ohio: Apply to the Penn Publishing Company, of Philadelphia, Pa., for the catalogue of American play publishers.

HARRISON GILLETTE, Austin, Pa.: Yes, the novel called "The Refugee" has been dramatized. The play was acted under the same name as the novel at Austin, Texas, on April 19, 1898.

WALTER M. BENTON, Philadelphia, Pa.: La Petite Tache, which was produced in Paris on March 23, is a vaudeville-opera in three acts by Fabrice Carré. The music is by Victor Roger.

A. B. C. New York city: You had better refer the question to the Librarian of Congress. There is an indexed list (in the copyright department) of all plays that have been copyrighted in this country.

HENRY E. STONE, Cincinnati, Ohio: The Soudan was originally produced at the Drury Lane Theatre, of London, on Sept. 12, 1885. The first production in America took place at the Boston Theatre on Sept. 16, 1890.

HARTMAN AND MARKWOOD, Warrensburg, Mo.: A Legal Document was written by Edwin Barbour. We don't know whether the actor in question ever played in that play or not.

READER, Chicago, Ill.: Led Astray was produced in New York city at the Union Square Theatre on Dec. 5, 1871. It was produced in England at the Gaiety Theatre, of London, in June, 1874.

H. LEKAY, New York city: It is not likely that James Lewis ever appeared as Sir Peter Tease, as that character was entirely out of his line of work. If he ever acted the character it must have been during the early part of his career and before he became a member of Augustin Daly's company.

KATHERINE HARDAY, New York city: 1. It depends entirely whether the author has sold his novel outright to the publisher—that is, including the right of dramatization in the sale. If his novel is published on royalty you would presumably have to obtain the right to dramatize it both from the author and publisher. 2. The copyright on the novel protects the dramatization providing the dramatization is kept in manuscript.

O. A. C.: 1. Judge Lacombe has decided that the right secured by the copyright act is the property in the literary composition and not in the name or title given it. In giving his decision he said: "In no case, so far as this court is advised, had protection been afforded by injunction under the copyright laws to the title alone, separate from the book or dramatic composition which it is used to designate." In commenting on this decision the editor of THE MIRROR said: "With all due respect to the learned judge, I venture to say that an appeal from his decision would show him to be in error. It is quite true that no copyright can be obtained for a title, separate and apart from a book, or a play, or a musical composition, but it is established beyond question that when both title and work have been copyrighted they acquire a oneness, so to speak, which is inseparable and inviolable. The title becomes as much a unit with the play as the dialogue and the arrangement of the plot. If a title is seized it is as clear an infringement as if any other part of the composition were misappropriated. It is preposterous to suppose that anybody can lay hands upon the name of a popular copyrighted play and, even without borrowing the play itself, use it without fear of legal interference." 2. Yes, the local manager is liable to a suit of damages under the circumstances you mention. It is not probable, however, that such a suit would be brought if the local manager could satisfy the owner of the play that he had been imposed upon by the traveling manager in regard to the latter having secured the right to perform the play.

AN imported vaudeville artiste who was exploited on these shores for extraneous things rather than on account of her talent, which was not notable, recently suffered humiliation on the Pacific coast, where officials of the kind that make levies for cause impounded her parrots, dogs, birds and other live creatures carried across the continent in her private car. This performer ought to have been better advised at the beginning of her tour as to some of the differences between the effete East and the unsophisticated West. And her experience newly points the truth that while New York will recognize the best in theatrical offerings it also places fictitious values upon certain "shows" and their elements that in the West are accepted at their actual values, and to the discomfiture of such "shows" and elements and short-visioned managers.



## THE USHER.



Bronson Howard went over to Philadelphia one day last week to see the production of *Shenandoah* at the Grand Opera House by the Castle Square Stock company. On his return he expressed the liveliest satisfaction with the manner in which his military drama is staged there.

"Inasmuch as the piece was rehearsed and prepared in one week from the manuscript without any previous knowledge of its representation by Mr. Rose, the stage-manager of the company," said Mr. Howard, when we were chatting at the Lotus Club the other night, "I was decidedly curious to see what they would do with it. Frankly, I was delighted."

"There were new and admirable features in the arrangement, especially of the battle scene, which were appropriate and dramatically valuable. The retreat of the troops was managed not only with realistic effect, but strictly in accordance with military rule and custom. The audience watched this part of the performance with breathless interest."

"Altogether, it was the best battle scene I have ever witnessed, and I asked the stage-manager for a detailed plot of it for use in case I should revive *Shenandoah* at some future day."

"Mr. Jefferson no longer works for honor or more substantial rewards," the Philadelphia *Inquirer* remarks editorially. "He works because his profession is a part of his life, and so long as his strength lasts he will devote some portion of each year to his work."

It is not likely that Mr. Jefferson will endorse that assertion. He has never denied that he acts for the purpose of revenue, and he has frequently asserted that "art is his only sweetheart, and he will never be untrue to her." It is probable that Mr. Jefferson enjoys his prominence and success as an actor, and that he is glad to add to his wealth by continuing to follow his profession.

In this Mr. Jefferson is consistent. But he is not consistent in a certain other direction. The veteran actor, speaking of sundry malign influences that afflict our theatre, has said that he "considers them inimical to the interests of his profession." And yet he continues to strengthen those influences by giving them his co-operation and support. This curious contradiction of principle and practice Mr. Jefferson does not explain, nor can his admirers and friends understand it.

A letter from Mr. Willard, in his own handwriting, is happy evidence of his progress toward recovery.

The latest bulletin from Chicago brings word that his condition is much improved. His temperature has been normal for several days, but great care is being taken to prevent a relapse—one of the dangers during typhoid convalescence.

On account of his illness Mr. Willard has canceled his agreement to open the Madison Square (now Hoyt's) in September. His tour will probably begin in November, but a good deal naturally depends upon the condition of his health.

Various reports have been circulated as to Otis Skinner's plans for next season. One paper has it that Mr. Skinner is to be a member of Joseph Jefferson's company next season. Another says that he is to star under weird management in plays that Edward H. Sothern has discarded.

A dispatch from Mr. Skinner informs me that none of these stories is authorized, and that he has made no announcement yet of his next season's projects.

The *Bride-Elect* does not seem to be a startling success at the Knickerbocker. The music is up to the Sousa level, but the book is voted hopelessly dull.

Apparently foreseeing a frost, the management preliminarily announced that the engagement in New York would last four weeks only, although there was nothing booked to follow at that time.

The wisdom of this limitation now becomes evident.

Last week several of the theatres played to large receipts, but the depressing effect of Lent and the prosperous significance of Eastertide are both exaggerated by managerial tradition.

Those theatres throughout the country that are playing stock companies are to be congratulated, for the combination houses, as I noted last week, are suffering from the dearth of attractions.

The stock houses are independent of the artificial conditions that have been created in order

to manipulate the interests of the many for the benefit of the few.

The number of stock companies will be doubled next season, in all probability. There were scarcely more than a score at the beginning of the present season, but there will be between forty and fifty at the opening of next season.

As showing the increased difficulty that managers are finding in filling time, I heard yesterday of a circuit of four or five houses in prosperous New York and Pennsylvania towns that have marked off two months in the heart of next season for repertoire companies playing at 10, 20 and 30 cents, owing to the management's inability to secure suitable companies of the better class.

It is significant of the situation when such alternatives have to be accepted by managers in order to insure their houses from being closed during a third of the regular season.

Edward Owings Towne, the Chicago playwright, writes:

"The pirates are flourishing in greater numbers than ever. My play, *By Wits Outwitted*, is presented without authority by the Frankie Carpenter company in Massachusetts. Respectable managers should insist upon repertoire companies showing written authority from authors before booking them."

"If *THE MIRROR* correspondents will keep up giving the titles of plays presented by repertoire companies much good will be accomplished. *THE MIRROR*'s services have been invaluable to the dramatic authors of America, and I hope it will continue the war on pirates."

*THE MIRROR* correspondents are instructed to send the names of plays given by repertoire companies, and when they fail to do so they violate a stringent rule and are liable to removal.

The *Daily News*, of this city, calls attention to the fact that, notwithstanding the hue and cry raised about the ticket speculators a few weeks ago, the nuisances are still on deck fleecing and annoying the public at several theatres.

My contemporary asserts that the speculators seem to have a perfect understanding with the managers of the theatres about which they congregate.

"At the Empire," says the *News*, "a sign is exhibited which reads: 'Tickets purchased on the sidewalk not taken.' Three men usually stand at the doors loudly howling: 'Reserved orchestra seats, box-office prices.' At the Garrick the same condition prevails, and one who goes to the box-office during the day will be told that all the choice seats are taken for the evening's performance; but aisle seats, close to the orchestra, are always to be obtained from the speculator who haunts the lobby."

The complete failure of *The Conquerors* in London was predicted by *THE MIRROR* months ago, when the announcement of its English production was first made.

According to the Associated Press dispatches, which are usually most favorable to dramatic ventures hailing from this side, the patchwork play has been emasculated in the hope of avoiding a protest from London playgoers.

"But in spite of this," says the cable, "it is generally condemned by critics as needlessly exposing the basest motives. Some sympathetic German spectators, when Alexander speaks to Julia Neilson, 'The French women are ours,' shouted, 'This is disgraceful!' and stalked out of the stalls."

It seems that the play has been slated unmercifully by the critics, not only for its inherent indecency, but also for its lack of merit from an artistic standpoint.

## MISS BENNETT'S ENTERTAINMENT.

One of the most enjoyable readings of the season was given last Thursday at Sherry's by Gertrude Bennett, assisted by Marie Gibson and Henry Clarke. Miss Bennett is a pupil of M. Leon Janney, of Paris, and she has given drawing-room entertainments abroad with much success. She recited selections from Tennyson, Austin Dobson, Anthony Hope, Eugene Field, and several French authors. Miss Bennett showed remarkable versatility and decided dramatic talent in the interpretation of her various selections. There was a large audience present which evinced enthusiastic appreciation of her work.

## CLOSE OF THE REGULAR SEASON AT DALY'S

The regular season at Daly's Theatre closed with the representation of *As You Like It* on Wednesday evening, when Ada Rehan made her last appearance here until November next. A souvenir of the occasion was William Winter's book on the record of Miss Rehan. Mr. Daly's season of 1897-98 had a double commencement—the musical season beginning in New York on Aug. 16 with a revival of *The Circus Girl*, while the dramatic season began ten days later at Stratford-on-Avon with *As You Like It*.

## PUPILS AS FLAME ACTORS.

In *The Moth and the Flame*, at the Lyceum, are thirteen pupils of the Stanhope-Wheatcroft Dramatic School, Lella Ellis, Edna Phillips, and Edward B. Wilkinson having parts, while Louis Wassell, Edward O'Connor, Seth C. Halsey, Morton Vye, Hiram B. Snow, Mr. Anderson, Miriam Skancke, Mabel Coolidge, and the Misses Henry and Campbell act as guests in the party and the wedding scenes. The regular term of the school ends this week, and the Summer term will be begun at once.

## THE MCKINLEYS' THEATRE PARTY.

President McKinley ordered by telegraph last Saturday a box for *Way Down East*, and last night several of the President's kinsmen witnessed the performance of Lottie Blair Parker's play of New England life. In the party were Mr. and Mrs. Abner McKinley and daughter, Mabel, Miss Enslie, a niece of the President, and Colonel W. C. Browne.

## JOHN WILD'S BENEFIT.

The benefit to John Wild's widow and children at Koster and Bial's last Sunday would have been a much more memorable affair had there been more of the dead comedian's old professional associates connected with the performance. As it was, the programme offered enlisted the talents of people who have sprung into fame since "Johnny" Wild's days of popularity.

Dave Braham was on hand with his orchestra, and rattled off the overture to *McSorley's Inflation* in a way that made the gallery wild with enthusiasm. Many a heart swelled to hear once again "The Market on Saturday Night" and "The Charlestown Blues."

Mrs. Yeamans, who was down on the bill for a scene from *Cordelia's Aspirations*, sent word by Harry Fisher that her doctor had forbidden her to appear. Mr. Fisher announced that Mrs. Yeamans was really very ill. As a substitute, Ada Lewis went on in her old make-up as the tough girl in *Reilly and the 400*, and did a song and dance.

Others who failed to appear were the Country Church Choir Quartette from *Way Down East*, George Thatcher, Ed Marble, and Mary Norman. Those who did appear were Francesca Redding and Carleton Macy, Lizzie Derion, Daly and Georgie Mack, Rogers Brothers, Josie De Witt, Billy Van, Vevie Nobriga and their Comedy Koons, Meyer Cohen, Willis P. Sweatnam, Hughey Dougherty, Kitty Mitchell, Karl Krill, and Ezra Keddall.

It is to be hoped that the financial success of the benefit was greater than its artistic success. Nearly all of the boxes were filled, and there was a large and demonstrative gallery of "gods" who came to do honor to the dead comedian's memory. Ida Van Siclen sold photographs of Mr. Wild in the lobby, and by her gentle manner, bright eyes, and winning ways succeeded in adding materially to the receipts. "The California Rosebud," as she is popularly called, was undoubtedly one of the strongest of the many attractions that assisted.

## CLAY CLEMENT'S PLANS.

Clay Clement, who has come to be regarded as one of the ablest character actors now before the public, has had a uniformly prosperous season. Mr. Clement's manager, John Henry Martin, who is in the city for a few days, said yesterday:

"Mr. Clement's business, since Christmas, has been all that could be desired. He has presented *The New Dominion* to overflowing houses in Detroit, Louisville, Memphis, Kansas City, St. Paul, Indianapolis, and Minneapolis—all of them return dates. In one night stands our receipts on return dates have shown an increase of 50 to 500 per cent. The organization began its season at McVicker's in Chicago on Aug. 23, and is consequently now in its thirty-sixth week. Time is booked for a Coast tour closing at Duluth, Minn., Oct. 1. The company takes a four weeks' rest on the Coast, making an actual working season of fifty weeks."

Lucille Laverne will join the company at Omaha, April 26. Frank E. Aiken, Karra Kenwyn, Jeffries D. Williams, Thomas F. O'Malley, William Mack, Charles Young, Gertrude O'Malley, and Nell McEwen of the present company have all been re-engaged for next season.

Mr. Clement has added a new bill to his repertoire. It consists of three one-act plays—*The Musician's Sweetheart*, by Anne S. Richardson; *With Other Eyes*, written by Mr. Clement, and *Dion Boucicault's* beautiful little drama, *Napoleon's Old Guard*. The new bill was given its first presentation April 16 at Sioux City, Iowa, and met with unequivocal success. About Nov. 1 Mr. Clement proposes to revive his romantic comedy, *A Southern Gentleman*, for a tour of the Southern cities."

## A GERMAN THEATRE ON BROADWAY.

Manager Heinrich Conried, whose successful management of the Irving Place Theatre has met with loyal support from a large clientele of German theatregoers, announces that he is to have a new theatre, located at Broadway, Forty-eighth Street and Seventh Avenue. He is backed by a syndicate of wealthy Germans who desire the establishment of a theatre representative of the wealth and culture of the German theatregoing public of New York. The auditorium of the house, planned by the architect, Theodore G. Stein, E. Yancey Cohen, and Emory Roth, is to be small and cozy. Mr. Conried believes that his clientele, largely a "subscription" audience, prefer a *théâtre intime*. He believes also that better artistic results can be attained in a small playhouse. The Imperial Opera House in Vienna—one of the most beautiful amusement temples in Europe—has been used as a model by Mr. Stein, who was the architect of the famous Seidl pavilion, at Brighton Beach, and the Irving Place Theatre, reconstructed from the old "Irving Hall." Manager Conried intends to push his project, which has met with general endorsement, so that the new house may be opened next season.

## ANOTHER IMPORTED MELODRAMA.

B. B. Valentine is making the English version of *La Goualeuse* which John B. Doris expects to produce at the Fourteenth Street Theatre before the end of the season. "The play has been running all this year in Paris," said Mr. Doris yesterday. "It is a very strong melodrama, and the heroine is a sort of Nancy Sykes of the Paris streets. Engenie Bouffet played the part in the original production, and if she only could speak English fluently, I would make every effort to import her. But there are plenty of American actresses who could give a striking performance of the part. *La Goualeuse*, by the way, means a street singer. Mr. Valentine's adaptation is excellent."

## EARLY ARRIVALS AT MOUNT CLEMENS.

W. E. Horton writes from Mount Clemens: The season at Mount Clemens, commencing at the close of the regular dramatic season, has begun already, and among recent arrivals have been Sadie Hasson, Helen Price, Charles Hopper, Barney Reynolds, Joe Kelly, Charles A. Mason, Bessie Vandorn, Frank C. Young, Mrs. W. C. Cameron, and Mr. and Mrs. Charles W. Young. Frank Latona, after a visit of three weeks, left to join a Black Sheep at Cleveland. Joseph Buckley, of Otis Skinner's company, spent Tuesday visiting friends at the Springs. The Nelson Family left on April 10 to play three weeks on the Hopkins circuit, after which they will join the Wallace Shows for the season.

## JONES WILL NOT GO TO EUROPE.

All negotiations for a London production of *What Happened to Jones* are off. Mr. Broadhurst received offers of co-partnership in the venture from Rudolph Aronson, H. B. Sire, and George Lederer. The company were offered half-salaries for the trip, but all declined.

## PROFESSIONAL DOINGS.



Eleanor Barry, an actress of unusual beauty, refinement and experience, is a contribution to the stage from California. The land of flowers and fair women, and has artistically upheld its reputation from service in a San Francisco stock company to leading parts with such stars as Rosina Vokes, Mrs. Langtry, W. H. Crane, and in A. M. Palmer's star role, *Trilby*. Miss Barry is a student of psychology, and has been especially engaged to originate the leading role in Mrs. Williamson's metaphysical play entitled *Truth*, at the Park Theatre, Boston. The part is one admirably adapted to Miss Barry's gentle nature and fair physique. Her psychological studies have been aided by the masterful assistance of Doctor Rosa Bryant, Professor George Woodward, and Professor Ernest Loomis. She enters the role fully charged with all the noble influence of the wholesome doctrines of these tutors, and assists the play in its desired object—*Truth*.

J. E. Milner, formerly known as J. E. Sheehan, will sail on April 23 for London, where he will remain until August.

Bronson Howard's *One of Our Girls* was played admirably last Thursday at Carnegie Lyceum by the amateur Comedy Club, the cast including Mildred Eytting, Alice Gordon Cleather, Mary E. Roberts, Theodore V. Boynton, Gabriel Gordon Cleather, Leonidas M. Lawson, Jr., Walker Marcus Dennett, Jacob Wendell, Jr., Frederic Edgar Camp, James S. Cushman, Thomas H. Mack, and Edwin B. Kette.

Justice Pryor decided last week that an order obtained in Texas by Don Campbell to secure possession of his son, Argyle, from the child's mother, Lucia Moore, was invalid, and that the mother is a fit person to care for her son.

Blanche Bates made her first appearance at Daly's Theatre last Wednesday evening as Celia in *As You Like It*.

A coroner's jury decided last Wednesday that the mysterious death of Laura Booth, at the New Amsterdam Hotel, in this city, on March 28, was a case of suicide. James S. Lee, who had been held on suspicion, was released at once.

Edmund Gerson has secured the American rights to Emile Zola's forthcoming play.

Frances Newhall's work with the King Dramatic company has been highly praised.

The name of Beresford Webb was unintentionally omitted last week in the cast of the production of *The Princess and the Butterfly*, by the Lyceum Stock company, at Washington.

Fanny Lloyd, sister of Annie Lloyd, who has been ill at St. Luke's Hospital for the last three months, has been brought home by her mother, there being no hope of recovery.

The closing matinee of the Stanhope-Wheatcroft Dramatic School will occur on Friday at the Garden Theatre, instead of Hoyt's Theatre as originally announced.

The roster of Joseph Haworth's company for a Spring tour, opening at Providence, is as follows: Bertha Galland, Anna Daly, Grace Fisher, Alice Perkins, Ann Kingsley, Lester Loneragan, Robert Elliott, H. Gittus Lonsdale, Wadsworth Harris, George Sylvester, J. W. Dean, William Wilson, and Sam C. Halpin.

W. M. Wilkison retired last Saturday from the executive staff of *The Bride-Elect* and joined Joseph Haworth, at Providence, to assume the management of that star for his Spring tour.

Helen Budd played the part of the Countess of Desborough at the matinee of *The Sporting Duchess* in Buffalo on Saturday. Miss Budd's work showed care and study, and in the emotional scenes she was particularly good.

Robert Hilliard caused the arrest, on Saturday, of the negro janitor at the house in this city where the actor was stopping. The janitor, while intoxicated, threatened dire things, and Mr. Hilliard, who had administered summary rebuke, feared that he might carry out his menaces.

The Andrews Opera company received more offers from its advertisement in last week's *MIRROR* than it possibly could fill during the Summer, and H. S. Taylor, New York representative of the company, has under consideration several fine offers from large cities that will be decided on this week. The Andrews Opera company is the strongest company now on the road rendering grand opera in English, and next season will be much larger and better in every way. The chorus is a special feature, and is considered by many to be the best in America.

The E. E. Zimmerman benefit will occur at the Manhattan Theatre on May 12. The committee had received several hundred dollars for choice of boxes and seats, remittances for seats running from \$5 to \$10 each, and for boxes from \$45 to \$50, before the formal announcement of the date had been made.

Mrs. Rachel McAuley is recovering from a serious illness.

Marie Carlyle, who has been ill for the past three months, has gone to Deposit, N. Y., by order of her physician, to complete her convalescence.



## AT THE THEATRES.

## Daly's—La Poupee.

Comic Opera by Maurice Ordineau and Arthur Sturges. Music by Edmond Andran. Revived April 15.

Master Hillarius	James Powers
Maime Hillarius	Catherine Lewis
Henry	Ethel Hornick
Allesia	Virginia Earl
Gudaline	Belle Harper
The Baron Chantrelle	Herbert Gresham
Lorenz	Joseph Herbert
Brother Maxime	Frank Celli
Launcelot	Frank Rushworth
Brother Sebastian	Frederic Truesdell
Brother Basil	William Gilbert
Pierre and Jean	Aitken and Taylor
Mario	Grace Rutter

If La Poupee is to thrive at all in this country, it certainly ought to thrive at Mr. Daly's handsome playhouse. The opera was revived there last Friday, and although the night was stormy the theatre was crowded. Mr. Daly has produced the opera with unusual care. The mounting was the same as displayed at the Lyric earlier in the season, but the details of stage business were more thoroughly attended to, the chorus was larger and more carefully drilled, and the individual performances of the principal members of the cast were infinitely more spirited and enlivening. Certainly Mr. Daly has done all that is possible for the work.

As this is practically the first adequate interpretation of La Poupee in New York, it will not be amiss to recount the whimsical story, which, in France, was regarded as a *chef d'œuvre* of comic invention. Scene the first shows the court of a monastery where the monks' warden testifies that the life of a nineteenth-century celibate is not as jovial as in olden times. In point of fact, the poor monks are in a fair way to starve to death unless somebody hits upon an expedient for replenishing the funds of the monastery. A newspaper falls by chance into the hands of Brother Maxime, who is attracted by the curious advertisement of a doll maker announcing the sale of dolls life-like enough to be mistaken for real human beings. This advertisement sets Brother Maxime thinking.

There is in the monastery one Launcelot, a novice, who has taken up monastic life against the wishes of his wealthy uncle. If Launcelot will marry, his uncle promises to settle upon him his immense fortune. Brother Maxime conjures up a scheme by which the young man may obtain possession of the fortune without breaking his monastic vows. He proposes that Launcelot shall take brief leave of the monastery, go to the shop of the wonderful doll maker, purchase one of his marvelous automata, and palm it off on his uncle as his wedded wife, so as to secure the fortune. With the money secured by this pardonable stratagem the monastery will be enriched forever. The first scene closes as young Launcelot leaves the place with the benediction of the starving monks.

The second scene shows the workshop of the great Hillarius, the toy maker. It is his proud ambition to produce a perfect doll. When Launcelot comes to him to secure a female automaton that shall deceive his old uncle, the toy maker promises to provide him with that article. Unfortunately the best doll in the shop—the waxy embodiment of Hillarius' own daughter—is broken by the girl herself in a fit of pique. Hillarius' wife is afraid that the news of the accident will drive Hillarius to suicide, as he has often hinted darkly of the "p-v-e-r" should anything befall this masterpiece of his mechanical art. So when Launcelot wants to purchase the marvel, Hillarius' wife is forced to palm off her own daughter in its stead. The young lady herself has no objection, as she loves Launcelot and only wants an opportunity to cure him of his bashfulness.

The whole party repair to the castle of the uncle, Baron Chantrelle, where Launcelot is duly wedded to the supposed doll. After the nuptials, with the money secured by the deception, Launcelot returns to the monastery with his waxy bride. The monks regard with astonishment the pseudo-automaton, and are transported beyond the bounds of decorum when Launcelot makes the doll sing and dance. Finally the monks retire for the night, and Launcelot is left alone in his cell with the very-much-alive puppet. While the novice sleeps, the young lady in a spirit of playfulness tickles his nose and then composes herself to the task of a letter in which she will inform Launcelot that he is really wedded to a flesh-and-blood spouse.

In horror the young monk awakes to find a female sharing his cell. He is quickly reconciled to his fate. The monks agree to allow Launcelot to depart with his bride, on condition that he shall endow the monastery and never allow its monks to suffer want.

The story, thus baldly outlined, gives small idea of the humor of the French original, which is conceived and carried out in the best spirit of whimsical exaggeration. Andran's music will not compare with his earlier compositions, but it is always pleasing and tuneful.

The company engaged by Mr. Daly is vastly better than that heard at the Lyric, but it is a cast of peculiarly unequal merit. By some—notably Miss Earl, Mr. Gresham, and Mr. Herbert—the spirit of the thing is admirably caught and sustained. By others the innate humor of the work is scarcely appreciated.

James T. Powers, for example, infuses abundant personal humor into the part of Hillarius, but his school is of the irrelevant kind where gagging takes precedence over natural wit.

Frank Celli's sonorous bass has good opportunities in the music allotted to Brother Maxime. Frank Rushworth, who was in the Hammerstein cast, sings Launcelot's music enjoyably and satisfies the ideal of ingenious youth.

Minor parts are assigned with good result to Catherine Lewis, Ethel Hornick, William Gilbert, and Frederic Truesdell.

## Fourteenth Street—The Hoosier Doctor.

Comedy-drama in three acts by Augustus Thomas. Produced April 18.

Dr. Willow	Digby Bell
Higgins	Frank Monroe
Parson Moss	Harry S. Robinson
Tom Bunce	Herman Hirschberg
Fred Dalrymple	Arthur Hoops
Burns	William Hearst
Wilson	Bert Bayard
Starr	Charles Edwards
Sergeant O'Neill	Joseph L. Treacy
Mr. Coleman	Gage Clarke
Pete	Edward H. Franklin
Kennedy	Harry Lytell
Officer	William Roberts
Grandma	Laura Joyce Bell
Mrs. Bunce	Emma Butler
Martha	Mabel Strickland
Harriet	Margaret Dale Owen
Alvira	Viola Miles
Little Rosie	Ethel Vance

New Yorkers are not often treated to so great a surprise theatrically as was given the audience at the Fourteenth Street Theatre last evening when Digby Bell appeared, after a long absence from the local stage, in Augustus Thomas' play, *The Hoosier Doctor*. Mr. Bell, who most of those present had been accustomed to see as a frisky comic opera comedian, played a perfectly legitimate character part, and what is more, played it quietly, delicately and artistically, with scarcely a touch of his former boisterous and grotesque methods. To say that the house was astounded is putting it mildly, but appreciation was not lacking, and the prolonged applause that Mr. Bell received was sincere and showed how complete was his success.

When *The Hoosier Doctor* had its first production at Newark, N. J., about a year ago, it was reviewed at length in *The Mirror*. Since that time there have been several changes made in the play. The suggestive features that were its main drawback have been almost entirely eliminated, and in its present form it may be classed among the best of American dramas. It is very well written, has a simple yet interesting story, and the "local color" is admirable. The picture of life among the poorer class in Indiana is a pathetic one, and yet all the humor of the character types is brought out skillfully. Let Mr. Thomas continue to write such plays as *The Hoosier Doctor*, *Alabama*, and *In Missouri*. They are good, wholesome, and real, and although they do not show the sparkling, feverish life of the city, they picture the actual American life that is not tainted with cosmopolitanism.

As Dr. Willow, the Jack of all trades who, after trying most other ways of earning a livelihood, has at the age of forty-five studied medicine and graduated from college, Mr. Bell's work was remarkable. He gave an accurate characterization of the guileless and kind-hearted man, and the humor of his lines was developed by purely legitimate means. Only once or twice did the old comic opera spirit show, when the temptation to bring a laugh was too great to resist. Mr. Bell may well be proud of the transformation he has accomplished.

Laura Joyce Bell, as the vixenish mother-in-law, divided the honors with her husband. Her make-up was perfect, and though her role was a disagreeable one, she played it splendidly.

A decided personal success was also made by Mabel Strickland as Martha. A more winsome and charming country girl it would be hard to find. Every opportunity in the part was utilized. All her work was done unostentatiously, and its very artlessness brought it into prominence.

Emma Butler, as Mrs. Bunce, the object of Dr. Willow's affection, was pleasing, as were Margaret Dale Owen and Viola Miles in rather ungrateful roles. Ethel Vance, an attractive little child, acted with considerable intelligence.

Good character sketches were given by Frank Monroe as a love sick grocer, Harry S. Robinson as a country parson, and Arthur Hoops as a ne'er-do-well. Herman Hirschberg was satisfactory in a juvenile character, and pleasing work was done by William Hearst, Bert Bayard, Charles Edwards, Joseph L. Treacy, Gage Clarke, Edward H. Franklin, Harry Lytell, and William Roberts.

All the members of the company showed a thorough familiarity with their roles, and the entire performance went with remarkable smoothness.

It is a pity that Mr. Bell has not appeared at a Broadway house in *The Hoosier Doctor*. It is too good to be buried in one-night stands.

## Grand—Gettysburg.

Melodrama in five acts by Frank G. Campbell. Produced April 18.

Tom Markham	Frank G. Campbell
Richard Thorne	John H. Cosmar
John Fairfax	Frederick Hardy
Daniel Pryor	George C. Denton
Charles Pryor	J. W. Simonds
Joe	W. P. Sheldon
Dan Hurley	Nagle Barry
Seth Dutton	G. W. Fowler
Lemuel Kenzie	F. E. Busby
Florence Pryor	Camille Campbell
Claire Pryor	Fanny Cohen

Frank G. Campbell's war-time melodrama, *Gettysburg*, was presented last evening at the Grand Opera House for the first time in the metropolis. The military aspect of the printing, the patriotic memories awakened by the title, and the elaborate display of arms and munitions of war, not to mention flags and banners, in the lobbies brought out a goodly crowd of enthusiastic citizens who, boiling with the martial impulses of the regnant war scare, were ready for any opportunity that might offer to yell for the Stars and Stripes, and to howl for the National honor. And their patriotic hearts were gladdened by a long, varied and joyous string of such opportunities, which they hailed with deafening applause.

The story of the play opens at the gun factory of one Daniel Pryor, near Richmond, in 1861. The War of the Rebellion is just getting fairly under way, and men are coming to make up their minds whether to champion the cause of the North or that of the South. Tom Markham, foreman at Pryor's establishment, has pronounced Northern predilections, besides having

already won the love of Florence Pryor, daughter of his employer. John Fairfax, superintendent of the factory, adores Florence, too, and in his reprehensible fashion he sets out to make the course of true love very rough for the honest foreman and the trusting maid. He contrives to impress upon Pryor the fact that Markham's Northern leanings are incompatible with a proper discharge of duties in the manufacture of Confederate firearms, and he secures permission to investigate the views and purposes of his rival.

The investigation, of course, is a farce, and Markham is banished on trumped-up charges. But Florence pledges her undying love to the departing foreman, and then the tollers at the factory arise in indignant protest against the summary and unjust discharge of Markham. Led on by Dan Hurley, they proclaim not alone their wrath concerning the foreman's dismissal, but also their intention to fight for either the North or for the South as each individual conscience may dictate, and the North has it by a large majority. Fairfax is angered by the bold stand of the men, and, summoning a guard of Confederate soldiers, he orders the strikers to be rebuked by a volley. Pryor interposes just in time to be shot himself while all others are uninjured. The unscrupulous Fairfax is very properly overcome by the dire result of his hasty action, and matters are made worse for him by the appearance of Colonel Richard Thorne, commanding the Confederate troops, who avows that every man has a perfect right to choose of his own free will which cause he shall espouse. The Colonel is inclined to be broad-minded in these matters for the reason that he has fallen in love with Claire Pryor, the exceedingly loyal little Northern niece of Pryor.

The story runs on to the battle-fields, reaching Gettysburg in the third act, when Pickett's famous charge and the horrors of warfare are portrayed with a vividness that should seriously discourage any gentle soul contemplating the expediency of enlisting for the presumably impending struggle with Spain. Then there is a prison episode in Richmond, where an opportune explosion unexpectedly reunites the loving Markham and Florence and brings the play to a happy end.

The literary merit of Mr. Campbell's work may be doubtful, but its properties as a medium for effective melodramatic thrills are thoroughly efficient, and that is its purpose. The people are now in a mood to welcome everything that speaks for them their own pent-up feelings of patriotism, and the uproarious reception of *Gettysburg* showed how timely and how acceptable was the production.

Mr. Campbell as the hero, Camille Campbell as the heroine, John H. Cosmar and Fanny Cohen as the younger lovers, and Frederick Hardy as the villain, shared the acting honors. W. P. Sheldon gave a capital sketch of an old Virginia dandy, and the other roles were well cast.

The play was acceptably mounted, and the many supernumeraries were managed with unusual skill. Sol Smith Russell in *A Bachelor's Romance* is the underline.

## Star—Northern Lights.

The Star Theatre was crowded to overflowing last night, and Messrs. Harkins and Barbour's popular melodrama, *Northern Lights*, was received with the utmost enthusiasm. When this play was originally produced here at the American Theatre three seasons ago, it was duly commended in these columns as an unusually good specimen of modern melodrama. That opinion has since received ample endorsement from all classes of theatregoers at the frequent and numerous repetitions of the play in this city.

For the main situation of the play, Messrs. Harkins and Barbour are indeed indebted to that stirring old melodrama of the early sixties, *Jessie Brown, or The Relief of Lucknow*. But this is a debt of inspiration which is likewise shared by the authors of *The Girl I Left Behind Me*. The situation is identically the same—the rescue of a beleaguered camp from Indians.

Of the original cast of *Northern Lights*, Mart Heisey is still retained as the manly exponent of the Government scout; Frank Allen and Arthur Buchanan still furnish the comedy relief, and E. D. Denison continues in his original role of the unyielding father.

Robert Broderick, who now plays the college bred Indian, is less subtle than his predecessors in the past. His vehement delivery was nevertheless highly approved of by the gallery. Ethelvan Palmer makes a very sweet and sympathetic figure as the invalid wife of Sherwood, and she denotes the pathos of the sufferer without any excess of emotion. William S. Gill, in the juvenile part, is also to be commended for a quiet and natural piece of work.

## People's—The Cruisken Lawn.

Dan McCarthy, who is more successful than any other Irish comedian in keeping alive the traditions of Irish melodrama, began a week's engagement at the People's Theatre last night. Mr. McCarthy is a first favorite on the East Side, and he faced a responsive and sympathetic audience that fully appreciated the drama of *The Cruisken Lawn*. This is Mr. McCarthy's greatest success since *True Irish Hearts*. He has played it continuously for several seasons, but its popularity at the combination houses is undiminished.

The company which presented the piece last night is one of the best that has appeared in the support of this star. The latest acquisition of Mr. McCarthy is a young baritone vocalist, Joseph F. Healy, who personates the patriot hero, Michael Kelly. Mr. Healy gave a forceful and finished performance, and his singing captured all hearts.

W. P. Kitts, who has played with every Irish star from Dion Boucicault to Dan McCarthy,

appeared in his familiar role of the venomous traitor. Mr. Kitts is an actor of the old school and always gives a painstaking performance.

Tom Smith, Lon Ripley, Marion Strathmore, and Nagle Barry were admirable in their respective roles. Some of the stage pictures were beautiful and full of the atmosphere of the little Green Isle.

## Broadway—The Wedding Day.

The triple star combination, which first began to scintillate a year ago at the New York Casino in *The Wedding Day*, has returned to town and is in evidence this week at the Broadway Theatre.

Lillian Russell sings and looks as well and acts as mechanically as ever in the role of Lucille d'Herblay.

Della Fox is well suited in the part of Rose Marie, who in the disguise of a Normandy maid marries Polycop, a middle-aged baker of amorous proclivities. The baker in question is amusingly enacted by Jefferson de Angella.

William Pruette as the Duc de Bouillon, Tom Greene as Raoul, Eugene Desmond as Lambert, Albert McGuckin as Pomade, and Lucille Saunders as Madame Montbazou, all made the most of the roles allotted them, and were all members of the original cast.

Creditable work was also done last evening by Wilfred Arling as Sergeant Sabre, Richard Hadley as Corporal Souffle, Charles W. Allison as Planchette, Netta Ross as Aunt Hortense, Ada Bernard as Mlle. Renee, and by the other members of the supporting cast.

The chorus is large and well drilled. The costumes and scenery are both picturesque and effective.

## Bijou—My Friend from India.

*My Friend from India* is a very welcome friend after the funeral farce which has held the boards of the Bijou for the past two weeks. The Old Coat has been relegated to the shelf, and Mr. Du Bouchet's exuberant offspring of farcical invention is once more in evidence. There was a large audience at the Bijou last night, and the farce went with gusto. It would be difficult to find three more excellent comedians than Mr. Bond, Mr. Ward, and Mr. Maher; and the German maid of Miss Vokes is as discreet and artistic a bit of caricature as the local stage has seen this season.

## Third Avenue—The World Against Her.

The attraction at the Third Avenue Theatre this week is Agnes Wallace-Villa in her familiar play, *The World Against Her*. At the performance last evening there was a good audience in attendance, and the play, with its story of villainy foiled, met with hearty approval. The company supporting Miss Villa is equal to the play. The work of the star was forceful, and she held the close attention of her hearers.

## Metropolis—Darkest Russia.

Sydney R. Ellis' company, presenting the strong drama *Darkest Russia*, is this week's bill at the Metropolis Theatre. A well selected company gave a good performance of the play last night.

## At Other Houses.

**AMERICAN.**—As there were not enough performances last week to accommodate the crowds who wished to hear the Castle Square company in Billie Taylor and I Pagliacci, this double bill will be continued another week, Charles O. Bassett replacing Joseph Sheehan in the role of Canio. Carmen is underlined.

**HARLEM OPERA HOUSE.**—Ada Rehan and Augustin Daly's company are the attraction here.

**HERALD SQUARE.**—Monte Carlo grows livelier every day, and is drawing good houses.

**MANHATTAN.**—Eleven weeks of success is the record to date of *Way Down East*.

**MADISON SQUARE GARDEN.**—Buffalo Bill's Wild West Show is witnessed by throngs that fill the amphitheatre. This is its last week.

**OLYMPIA.**—Large and delighted audiences attend the performances of Primrose and West's Minstrels.

**IRVING PLACE.**—The Bat has its last performances of the season during the first half of the week. On Thursday a new musical comedy, with the dime museum-like title of *The Lady Prize Swimmers*, will be produced.

**WALLACK'S.**—The Bostonians are presenting Robin Hood to very large patronage.

**FIFTH AVENUE.**—Mrs. Fiske, in *A Bit of Old Chelsea* and *Love Finds the Way*, is drawing large audiences to this theatre.

**OLYMPIA.**—Primrose and West's Minstrels continue their engagement. The Nichols Sisters are added as a special feature.

Other bills are: *Academy of Music*, *The White Heather*; *Casino*, *In Gay New York*; *Columbus*, *Never Again*; *Empire*, *The Conquerors*; *Garden*, *The Master*; *Garrick*, *The Little Minister*; *Knickerbocker*, *The Bride-Elect*; *Lyceum*, *The Moth and the Flame*.

## A NEW OPERA COMPANY.

A repertoire opera company, to be known as the Knickerbocker Opera company, will bid for popularity under management of Harry F. Jordan, who was with Rich and Harris for seven years and this season has been identified with the Boston Lyric company. The new organization is on a sound financial basis. It will include forty people, including the repertoire prima donna, Hattie Belle Ladd, formerly of The Bostonians, Robin Hood, the Boston Lyric, and the Castle Square Opera companies. Mr. Jordan says: "Every artist will be equally clever and competent, and after witnessing a performance the consensus of opinion will be, 'The prima donna is great,' 'the tenor is great,' etc. There will be no 'buts' or 'ifs,' because there will not be any 'buts' or 'ifs' warranted in the criticisms of the organization. As to the repertoire, first of all there will be no chestnuts. The Knickerbocker opera company will offer a well-up-to-date repertoire, giving a change of opera at every performance." The first season will be for sixty-two weeks, beginning a Summer engagement about June 27 next. After Sept. 10 next only one and two week stands will be played. Time for next season is now being filled. Mr. Jordan may be addressed at the Parker House, Boston, Mass.



## THE STOCK COMPANIES.

## News and Gossip of the Organizations in Various Cities.

The stock company of the Alcazar Theatre, San Francisco, Cal., presented *The Strange Adventures of Miss Brown* last week. L. R. Stockwell opened yesterday in *The Gay Parisians* for a limited engagement. The Belasco-Thall road company, from the Alcazar, has been most successful at the Burbank Theatre, Los Angeles, where they have won much praise in *The Girl I Left Behind Me* and *Too Much Johnson*. Mr. and Mrs. Wright Huntington (Florida Kingsley) were loaned from the Alcazar for four weeks with the touring company. Mr. and Mrs. Huntington have received offers for next season from managers of stock companies at Chicago, Cincinnati, Boston, Denver, Los Angeles, Butte, and Philadelphia, but are as yet undecided.

Eva Vincent made a distinct hit as Annt Martha in the production of *Shall We Forgive Her*, by the stock company at Forepaugh's Theatre, Philadelphia.

Ethel Barrington was specially engaged to play Dora in the production of *Men and Women*, by the Forepaugh Theatre Stock company, at Philadelphia, this week.

Catherine Campbell made a distinct success as Joanna, the scheming housekeeper, in the production of *Shall We Forgive Her* by the Forepaugh's Theatre Stock company, at Philadelphia, last week. Her portrayal of the black-hearted woman was so thoroughly admirable that Miss Campbell received the candid compliment of repeated hisses.

John F. Webber is now with the Standard Theatre Stock company in Philadelphia.

Edward Emonde is now with the stock company at Forepaugh's Theatre, Philadelphia.

The work of Mary Davenport with the National Theatre Stock company, Philadelphia, has attracted much attention during the few weeks of the company's existence. Miss Davenport is the wife of Manager J. Duke Murray, of the Grand Opera House in this city, and has been absent from the stage for some time.

The Grand Opera House Stock company at Pittsburg scored a big hit last week in C. T. Dazey and I. N. Norris' play, *The Rival Candidates*. Little Lord Fauntleroy is the present week's bill, Johnnie McKeever playing the title-role; Walter Edwards, the Earl; Lizzie Hudson Collier, Dearest, and Jessie Izett, Minna.

The Salisbury Stock company, at the Bastable, Syracuse, N. Y., will close its engagement at that house May 7, going intact to the Davidson, Milwaukee, for a season lasting until September.

Charles P. Salisbury's Stock company will close their engagement at the Bastable Theatre, Syracuse, on May 7, going thence to the Davidson Theatre, Milwaukee, for an indefinite Summer engagement. Business has been excellent.

Harry Webster will close with *Shall We Forgive Her* on May 7, and will join Sam Gumpertz's Summer Stock company at St. Louis for sixteen weeks, beginning on May 22.

William Redmond scored another distinct success last week with the Imperial Stock company at St. Louis, appearing as Bob Acres in *The Rivals*.

Frank Kelleston as leading man of the Brady Stock company, replacing Willis Granger.

Jean Reynolds has secured from Alice E. Ives two new plays, which will receive their first production at Binghamton, N. Y., by the Jean Reynolds Stock co. The company, engaged through the agency of Roberts and Ince, is an excellent one.

Willis Granger will leave the Brady company, Cincinnati, at the conclusion of its season. He is considering an offer from James Neill, who contemplates putting five stock companies into the field next season, and has asked Mr. Granger to take charge of the company designed for Chicago. Henrietta Crozman, the leading lady of the Walnut Theatre stock company, has also received an offer from Mr. Neill for next season.

Joseph O'Meara, of the Brady Stock company, Cincinnati, was called upon recently to play Archibald Carlyle in *East Lynne*, on only three hours' notice, and acquitted himself admirably.

Charles Hallock upon the completion of the Boston engagement of *Truth* will join the new stock company that James Neill has formed for the Alhambra Theatre, Chicago.

O. D. Woodward has added another theatre to his circuit, making three in all, the last being the Broadway in Denver. Mr. Woodward has made arrangements with Managers Bush and McCourt to open in their house in *The Ensign*, with the following specialties: Alice Shaw and twin daughters, Doherty's trained poodles, and Charles Wayne and Anna Caldwell. Mr. Woodward and Messrs. Paxton and Burgees, of Omaha, expect to add another theatre soon, thus making a circuit of four weeks for specialty artists.

The Woodward Stock company, at the Broadway Theatre, Denver, presented *The Charity Ball* last week. The vaudeville features were Fagan and Byron, Matsuo Moto, and Baldwin and Daly. The company have played to S. R. O. every evening since their opening on April 3, with the exception of three nights, when they transferred to the Lyceum Theatre in order that Melba might appear at the Broadway.

Alfred Fisher will be stage-manager of the stock company at Manhattan Beach, Denver,

Col., this Summer. Mr. Fisher's services are in demand, as he has had no less than five other offers of similar work.

Margaret Diddin joins the Summer stock at Erlich's Garden, Denver. Harry Leighton has also been engaged.

Oscar Eagle, of the Meffert Stock company, at the Temple Theatre, Louisville, will join James Neill's forces at the conclusion of his present engagement. Mr. Eagle will have charge of the company which Mr. Neill is organizing for Chicago. Edmund Day and Thomas Reynolds, also of the Meffert company, will join the Cummings Stock company at the Lyceum, Detroit.

Willard Blackmore has closed his second season with the Meffert Stock company, Louisville, and has joined the Cummings Stock company, Detroit, for a Spring and Summer season.

The opening performance of the Cumming, Opera company at the Princess Theatre, Toronto, after having been postponed for one week, occurred last evening. The Mandarin was the initial bill, and received an elaborate production. In the company are Hubert Wilkes, Laura Moore, Harold Blake, Fred Solomon, Elvia Crox-Seabrooke, Ben Lodge, Sylvester Cornish, Monte Elmo, Belle De Mar, Joseph Nichol, and a chorus of thirty.

James Leitch, who last week left the position of treasurer of the Princess Theatre, Toronto, to assume charge of the financial affairs of the Cummings Stock company at the Lyceum Theatre, Detroit, was presented on his departure with a gold locket studded with diamonds.

At the Théâtre Français, Montreal, last week *The Ensign* played to the capacity of the house every night, and the matinees were among the largest on record. It was the first time that the play was ever seen in Canada, and it was received with tremendous enthusiasm. The pulling down of the Stars and Stripes in the third act was hissed as though the audience were Americans, and when the ensign picked up the flag and prepared to defend it the house went wild with enthusiastic applause. The play was exceedingly well mounted, and, in fact, it may go on record as being the best bit of stage setting Montreal has seen in many years, Drew A. Morton being responsible for this. Mr. Morton also played the part of the boy in a really clever manner. Harrington Reynolds made a splendid young ensign, and Florence Roberts a pretty and lovable sweetheart. Little Gracie Russell, specially engaged for the occasion, played the part of the child Mary in such a manner as to call forth the united praise of the press. The most artistic work of the production was the remarkable make-up of Walton Townsend as President Lincoln—in height, dress, manner, figure and face he was the great President to perfection, and at every performance took three and four curtain calls. On Friday a professional matinee was given, which was attended by members of the Superba, Beryl Hope Stock, *The Sign of the Cross* and *The Heart of Chicago* companies.

On April 11 Florence Roberts, of the Français Theatre, was presented with an immense bouquet of white lilies.

W. E. Phillips, manager of the Français Theatre, expects to go to New York soon to secure a number of new plays. Mr. Phillips has recently secured through J. J. Spies *The Lights of London*, and this famous old melodrama will be given a big scenic production next week. Business throughout the season at this theatre has been very large, and continues so in spite of magnificent weather and thousands of bicyclists. The Beryl Hope Stock company are this week playing *What Happened to Jones* at Queen's Theatre, Montreal. This is the only stock company fortunate enough to secure the season's success. Howell Hansel appears as Jones, Beryl Hope as Cissy, Stephen Wright as the Bishop, Harold Bartell as Richard, Roselle Knott as Marjorie, and Dickie Delaro as Mrs. Goodly.

At the opening performance of *East Lynne* at the Queen's Theatre, Montreal, April 4 each lady was presented with a cabinet photo of Beryl Hope.

At the Théâtre Français, Montreal, week of April 4 the attraction was a revival of Frank Harvey's well-known melodrama *The Wages of Sin*. The play is apparently more popular than ever in Montreal, as the theatre was crowded all the week, during the latter half people being turned away. Some exceedingly clever work was done by Harrington Reynolds, Thomas J. McGrane, and Florence Roberts. The female comedy roles were capably done by Dora Norman and Nellie Callahan. The vaudeville bill was thoroughly good, and judging by the applause, the most popular of the season.

Great preparations are being made at Ottawa for the opening at the new Russell Theatre of the Beryl Hope company for a season of four weeks. The Governor-General of Canada and Lady Aberdeen, together with the Viceroyal Court, will occupy boxes upon this occasion. Manager Drowne anticipates a phenomenally successful engagement, as the merits of the company are well known in Ottawa.

Ethel Marlowe, of the stock company at the Grand Opera House, Ottawa, has done excellent work during her engagement there. In addition, Miss Marlowe has become a great favorite with Ottawa society, and many are the entertainments that are graced by her presence.

Irving Brooks, late of *The Cat and the Cherub*, has signed with the Beacon Stock company, opening April 18 at Quebec, Canada.

Dorothy Morton, Fred Frear, and Edward

Webb have been engaged for the stock opera company at the Schiller Theatre, Chicago.

Charles Dade has left Brady Stock company, to join the Alhambra Stock company, Chicago.

Mary Stewart, of this city, has signed a contract with the Brady Stock company for the Summer season.

The Woodward Stock company, at the Creighton, Omaha, week of April 10 presented *A Social Highwayman* to the usual crowded houses. This is the company recently engaged to succeed the company now at Denver, and includes Carl Smith, Wilson Enos, Walter Greene, Harry E. Davis, Bert Gagnon, William Hestor, W. J. Higby, Harry C. Long, Kate Dalglish, Edith Pollock, Gertrude Berkeley, Mrs. W. J. Higby, and Helen Fox. The company opened April 8 in *Shenandoah*, and won immediate favor. Last week's specialties were Barney Fagan and Henrietta Byron, Mrs. Alice Shaw and her daughters, and the Midgleyes. Charles E. Emery, Mr. Woodward's lieutenant, is looking after the Omaha company's interest.

Managers Will J. Block and Frank Mordaunt have appointed Archibald G. Bradford, brother of C. B. Bradford, of the Herald Square Theatre, as press agent of the Columbus Theatre Stock company.

The complete roster of the Columbus Theatre Stock company, to open next week, is as follows: Frank Mordaunt, Edwin Arden, Edgar L. Davenport, William Seymour, Edward S. Abeles, Robert McWade, Jr., Lester Wallack, Jr., George S. Stevens, Francis Gheen, Amelia Bingham, Una Abell, Marion Abbott, Lydia Knott, Marie Bingham, Emma Marsh, Mildred Burnham, Baldee Irving, Bella Dore, and Leona Luke. Rehearsals of *Rosendale*, the opening bill, began Thursday at the Herald Square Theatre. Edgar L. Davenport and Edwin Arden will alternate as leading men.

Maggie Mitchell and Lotta Crabtree are the first patrons of the Columbus Theatre Stock company. They each sent Manager William J. Block their compliments, offered to aid him in any way and inclosed checks for boxes. Miss Crabtree and Miss Mitchell both reside in Harlem, and they are anxious to see the new stock company meet with success.

Amelia Bingham has signed with Will J. Block and Frank Mordaunt as leading lady for the Columbus Theatre Stock company, at New York, opening on April 25.

Silver souvenirs will be presented to everyone in attendance on the opening night of the Columbus Theatre Stock company on April 25. Manager W. J. Block intends matinees at this house on Tuesday, Thursday, and Saturday of each week.

The Saturday morning performance of *Aristocracy* by the Neill Stock company, at the Pike, Cincinnati, last week was a great success.

Manager Jack Hoeftler, of the Hoeftler Circuit, has purchased three new plays for his Summer stock company, and also will produce a new play by David Conger.

## COMPANIES CLOSING.

Tennessee's Partner on May 7.

What Happened to Jones, second company, at Newark, N. J., on April 16.

Billy A. Griffin in *A Thoroughbred* on April 9. Howard Opera company, at Boston, on March 24.

The Widow Jones, at Providence, R. I., on April 16.

The Prisoner of Zenda, on April 23.

Under the Red Robe, on April 30.

When London Sleeps, at Detroit, Mich., on April 16.

Graham Earle, on May 7, at Ottumwa, Iowa.

Cuba's Vow, on May 7, at Baltimore.

The Geezer, on April 16, at Pittsburg.

Vanity Fair, on April 30, at Boston.

Gorton's Minstrels closed their thirty-second season at Wellsville, N. Y., on April 16, after one of the most successful tours in the history of the organization. Next season the company will go out upon new lines, Manager C. H. Larkin having secured some unusually strong acts and specialties.

Ullie Akerstrom, who has suffered with nervousness since the death of her mother, has been advised by physicians to close her season, which accordingly will be ended at Scranton, Pa., on April 23.

Daniel Sully, under management of Willis E. Boyer, on May 15, in O'Brien the Contractor. His new play has been favorably received on the Western trip, and Mr. Sully may give it an elaborate production next season.

Elita Proctor Otis, at Harlem, on April 16.

The Heart of Chicago, at Elwood, Ind., on April 13.

Manager Edwin P. Hilton announces that the season of *The Gay Matinee Girl* company, in which Monroe and Hart were featured, closed at Belleville, Ill., on April 18.

Stuart Robson, at Hartford, Conn., on April 30.

Two Little Vagrants, at Montreal, on April 23.

Cora Tanner, at Washington, D. C., on April 23.

Katie Emmett, at Washington, D. C., on April 16.

The White Heather, on April 30.

Humanity, on April 16.

Chauncey Olcott, on May 21.

Oh! Susannah, on April 30.

## MRS. G. H. GILBERT REMAINS AT DALY'S.



MRS. G. H. GILBERT.

The published rumor that Mrs. G. H. Gilbert is to leave Augustin Daly's Stock company is absolutely without foundation. Despite Mrs. Gilbert's long years of service as an actress, she has no thought of retirement. Her devotion to her art is whole-souled and enduring, and she regards a night's work at the theatre more as a tonic than as a labor.

Mrs. Gilbert has been a member of Daly's company since 1869. Her maiden name was Susan Hartley. She was born in 1821 in Rochdale, England. Her professional career dates from '66, when she became the wife of G. H. Gilbert, a *maitre de ballet*. Her training as a dancer was acquired at the conservatory attached to Her Majesty's Theatre, London. The theatre has long since been destroyed by fire. With her husband Mrs. Gilbert appeared throughout the English provinces in ballet pantomimes of the kind made popular in this country by the Ravel family. At Her Majesty's Theatre Mrs. Gilbert was privileged to witness the performances of Rachel and other foreign stars, all of whom played their English engagements at this theatre. In watching these performances Mrs. Gilbert admits that she received the most invaluable lessons in the histrionic art. Long before she had any thought of becoming an actress in the legitimate, she had unconsciously absorbed the spirit and sentiment of the French school of acting.

Mr. and Mrs. Gilbert came to this country in 1849. Almost immediately after landing they appeared in Chicago; and for a considerable time toured the cities of the West. In Louisville and Cincinnati Mrs. Gilbert played small speaking parts in addition to her appearances in ballet. By 1857 she had gained no little distinction as a legitimate actress in the line of eccentric old women. While playing at John Ellsler's theatre, Cleveland, Ohio, she determined to abandon dancing for acting. Lady Creamily in *The Serious Family* and Miss Hardcastle in *She Stoops to Conquer* were among her earliest triumphs. In 1858 she was the first old woman in Louis Baker's company in Louisville, and in 1861 she was at Wood's Theatre, Cincinnati. The greatest hit of her early days was *Wichavendes Pocahontas* to Brougham's Powhattan. This performance established her reputation as an artist of rare comic gifts.

Her first New York appearance was in '64, as the Baroness in *Finesse* at the old Olympic, under the management of Mrs. John Wood. Her husband died in '66, and three years later she joined Augustin Daly's forces. She played Mrs. Kinpeck in Robertson's *Dreams* at the beginning of the Daly régime at the Fifth Avenue Theatre on Aug. 16, 1869.

Last Monday with her performance of Curtis in *The Taming of the Shrew*, Mrs. Gilbert completed her twenty-ninth year with Mr. Daly. Her career under this manager is too familiar to require review. She has played an incredible number of parts ranging from farce and pantomime to Shakespearean comedy and serious drama. In every part, no matter how trifling, the individuality of her art has made her performances striking and unique. She can create a strong impression in any insignificant role. With a few lines of no special dramatic import, Mrs. Gilbert has composed many a character so that it stood out as strongly as the longer and more important personages of the play. As an example of this rare gift of making something out of nothing, it suffices to cite her Scotch landlady in the Daly version of *Guy Rimering*, produced last season.

Mrs. Gilbert felt the death of James Lewis most keenly. For years they had worked together as "side-partners" happily and harmoniously. In innumerable Daly comedies Mr. Lewis was the henpecked spouse of the domineering Mrs. Gilbert. It mattered little what the play was or what the characters were called. As soon as Mr. Lewis' chirpy voice was heard in vain protest to Mrs. Gilbert's incisive rebuke, the audience of Dalynes invariably rocked with sympathetic laughter. The stage relations of the pair were immutable. In every play Mr. Lewis was the matrimonial partner of Mrs. Gilbert.

No sensitive theatregoer who saw Mr. Lewis and Mrs. Gilbert as Mr. and Mrs. Justinian Babbitt could endure seeing *A Night Off* played by other comedians.

## AT THE ACADEMY OF MUSIC.

"Two more weeks will see the finish of *The White Heather* at the Academy," said Manager E. G. Gilmore yesterday. "For our succeeding attraction, perhaps Mr. Doris' imported Parisian melodrama may find a resting place with us. We have several other attractions, however, desirous of locating at the Academy before the end of the season."



## THE VAUDEVILLE STAGE

## THE IRISH SERVANT GIRLS.



THE RUSSELL BROTHERS.

John and James Russell, whose Irish servant girl act never fails to please, are making a final round of the vaudeville houses before beginning preparations for their starring tour next season in the farce-comedy, *Maids to Order*, under the management of Whitaker and Crossley. The Russells have been doing practically the same act for years, but it is as amusing to-day as it was when they began to play it. No matter how often one sees these clever performers one cannot help laughing at their antics. Their reputation for fun-making is so well established that the chances are decidedly in favor of their making a great success in the regular theatres next season.

## THEATRES AND MUSIC HALLS.

## Pleasure Palace.

The Rogers Brothers, German comedians, and Francesca Redding, assisted by Carleton Macy, presenting *The Duchess of Devonshire*, are the headliners. The warograph continues, and the rest of the bill includes Hilda Thomas, comedienne, assisted by Frank Barry; Press Eldridge, comedian; Paulinetti and Pigno, comedy bar performers; Montague and West, musical team; Mlle. Orbanay and her trained cockatoos; Nelson and Milledge, comedy duo; the Meeker and Mack Trio, comedians; J. W. Reagan, vocalist; Nestor and Bennett, illustrated songs, and Burt Jordan, comedian.

## Koster and Bial's.

Adele Ritchie remains the feature of the bill in the operetta *Am Balm*. The others are Titenia, the toe-dancer; the Avolca, bar performers; Josie De Witt, violinist; the Kurachina, perpendicular pole artists; Albert A. Guille, tenor; Herbert's trained dogs, and Ambarc Ali's troupe of Arabs. The new comers are Maud Raymond, comedienne; Staley and Birbeck, musical artists, and the Pantzer Brothers, head to head balancers.

## Tony Pastor's.

The Russell Brothers in their Irish servant girl act head a bill which includes Dolan and Lenhart in a travesty, Barnes and Simon, comedy duo; Ed Latell, banjo comedian; Conway and Leland, the monopedes; Flatow and Dana, comedy duo; Cooke and Clinton, sharpshooters; Oceana, equilibrist; Myrtle Thurlow, comedienne; Bowley and Leslie, sketch team; Derenda and Breen, club jugglers; Mattie and Pat Rooney, Jr., songs and dances; Lawrence Crane, the Irish magician, and Fritz, Leslie and Eddy, grotesques. Tony Pastor makes his reappearance in new songs.

## Proctor's.

Edwin Milton Royle and Selina Fetter in *Captain Impudence*, and Isabelle Urquhart, assisted by Sidney Wilmer and Walter Vincent, in *A Strange Baby*, are the stars of a bill which includes the Page-Buckley troupe of trained horses, Fisher and Carroll, Irish comedians; Genaro and Bailey, dancers and cake walkers; James H. Manning and Willie Weston in *The Irish Pawnbroker*; McPhee and Bill, horizontal bar experts; Lewis and Elliott, comedy duo; Steve Jennings, musician; John and Nellie Healey, comedy duo; Adeline Roattino, soprano; M. Nizarra, aerial ring performer; Ed Christie, Rubie impersonator; and Kimball and Donovan, banjoists. The biograph is in its second and last week.

## Keith's Union Square.

Joe Cawthorne, the German comedian, makes his reappearance in vaudeville, and he and Hayes and Lytton, the travesty artists, head the bill. The others are George Thatcher and Ed Marble, comedians; O'Brien and Havel, comedy duo; Carr and Jordan, comedy duo; Bluns and Binn, musical comedians; Goggin and Davis, acrobatic comedians; the Couture Brothers, acrobats; the Comedy Trio; O'Rourke and Burnette, clog dancers; Signor Vanni, Zimmer, the Sisters Hylands, and Doherty's poodles. A novelty called the "Electro-Rama," showing how the *Maine* was blown up, is presented. It is an automatic device, and is said to have made a big hit at the Keith house in Boston.

## Harlem Music Hall.

The return to vaudeville of George W. Monroe is the top line event. Lizzie Derious Daly, assisted by Master George Mack, plays her second engagement at this house. The other features are El Zobedie, Pitrot, Post and Clinton, Armin and Wagner, Louis L. Granat, Clark and Angeline, and the cinematographs.

## Weber and Fields' Music Hall.

The popular stock company continues to present *Pousse Cafe*, with its funny burlesque on *La Poupée* and the *Conquerors*. Ross and Fenton, Peter F. Dailey, John T. Kelly, Sam Bernard, the Beaumont Sisters, and Weber and Fields

are still in the cast. The olio includes Willard Simms, comedian; Lorenzo and Allen, singers and dancers, and La Belle Male, wire performer.

## THE BURLESQUE HOUSES.

SAM T. JACK'S.—The Ballet Carnival and the burlesque, rechristened *The Parisian Nights*, are the special features. In the olio are Mlle. Otilie, Riley and Hughes, Leonard and Bernard, Mlle. Maza, the Wood Sisters, the Pantzer Trio, and Akimoto's Japs.

MINER'S BOWERY.—The White Crook is the attraction for the present week.

THE LONDON.—Misco's City Club company have returned for a week on the Bowery.

MINER'S EIGHTH AVENUE.—Bryant and Watson's successful American Burlesquers provide the current bill.

THE OLYMPIC.—Harry Morris' Twentieth Century Maids are regaling the Harlem burlesque lovers.

## LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Caron and Herbert, the best team of comedy acrobats now before the public, were warmly welcomed on their return to this house last week. They have made several changes and improvements in the act, which make it even funnier than before, which is saying a good deal. Willis P. Sweatnam, who has returned to vaudeville from the "legitimate," rattled off his breezy monologue, in which he told of the troubles of the Ruscoe Family and other amusing things. Lotta Gladstone, a new entertainer from the West, made her New York debut and scored a decided success. She wore a white dress which came to her ankles, light blue stockings and shoes without heels. She also wore a funny hat. Her work may be described as a "Rube" monologue, with a few imitations thrown in. She spends most of the time while she is on the stage describing her beaux and other simple things which are of interest to farmer folk. She does it in such a simple, innocent, offhand way that laughter is the rule throughout her performance. It is hard to tell whether Miss Gladstone is a genuine "Rube" or a talented mimic. Whichever she is, she is clever in her way and she ought to make a hit in vaudeville. Binn and Binn made their first appearance since their return from Europe. Their act is identically the same as it was before they went away and for years before they ever thought of going. It seemed to please, however, and they were rewarded with plenty of applause. The black face farce by Lewis and Ernest proved a big laugh getter. Canfield and Carleton were seen again in their operatic travesty with its remarkably funny finish, which always brings them several encores. Loney Haskell told several new stories and others not quite so new, but just as good. Letta and Mimi's equilibristic feats were applauded. Letta now does a sleigh bell solo while standing on his hands. The Reed Birds, of whom there are seven, talked, sang, and danced in pleasing fashion. The smallest member of the family seems to have the most talent. McBride and Goodrich gave out poker and racing jokes, and did some good clog dancing. Morton and Elliott, Cal Stewart, Little and Pritzkow, Beeson, Miles and Lala, Sophie Burnham, and the Three Rackett Brothers were also in the bill. The streptococcal views of sketches of present interest were continued.

PROCTOR'S.—Frederick Ballen and Mollie Fuller were the headliners. They made a pronounced hit in George Cohan's sketch, *His Wife's Hero*, in which both are seen to equal advantage. The biograph was shown here for the first time, and some of the oldest pictures in the possession of the company were shown as well as some of the latest ones. Jones, Grant and Jones, whose act is among the best of its kind, kept the audience in great humor, and everybody got their money's worth. Jones introduced a new song called "I Don't Allow No Coon to Hurt My Feelin'" which will probably jump into popularity at once. Conway and Leland did their funny short-legged act, including their exhibition on the duplex bicycle. Mlle. Rombello, the sand modeler, made her first appearance at this house and went through her pleasing and novel act. The Metropolitan Trio put on their farce and won a goodly number of laughs. Nestor and Bennett sang songs with illustrations, including one about the *Maine*, with appropriate views. A. D. Robbins did some marvelous work on his wheel. He is one of the most expert riders now before the public. Derenda and Breen juggled clubs deftly and introduced some neat tricks. Other acts were introduced by Cain and Mack, Blanche Newcombe, the Harbicks, Six and Gedney, Armin and Wagner, the Maginleys, and Manning and Prevost.

SAM T. JACK'S.—Emma Ward, Carrie Thomas, Kitty Palmer, Fatima, Mike Nibbe, Sam Collins, George Beban, and their companions continued to score in the burlesque. Chow Chow, which has been improved somewhat, although certain bits of unpleasant coarseness still remain. The new first part, *The Ballet Carnival*, offered a pretty picture, and introduced attractively the songs and gags. The olio presented Akimoto's clever Japs, the Sons of the Desert, Rosalie, the Everett Trio, Leonard and Bernard, and George Graham.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Business last week was at the top notch as usual, and the audiences laughed at the quaint quips and merry jests and applauded the pretty songs in *Pousse Cafe* heartily. New lines and jokes are added from time to time, and in this way the performance is kept fresh and interesting. Willard Simms was the feature of the olio, and scored a hit with his specialty, which consists mainly of imitations of the walks of all sorts of chorus girls. La Belle Male returned and repeated her unique performance of a serpentine dance on the high wire with decided success. The *Fansons'* comedy sketch opened the bill very acceptably.

KOSTER AND BIAL'S.—The Vaidis Sisters made their reappearance after an absence of nearly two years, and were seen in their trapeze act, which is very startling and keeps the audience deeply interested. They were applauded liberally, and seemed pleased with their reception. An Bain, with Adele Ritchie and Robert Halford, continued to hold the star place in the bill. Titenia's nimble toes and her wonderful collection of jewelry made a distinct hit. Josie De Witt, who has beauty and talent, played exquisitely on her violin. Excellent acrobatic acts were performed by Ambarc Ali's troupe of Arabs, the Avolca, and the Kurachina. Albert A. Guille, the tenor; Burke and Andrus and their mule, Irma Orbanay's trained cockatoos, and Fred T. Herbert's dogs continued their success.

PLEASURE PALACE.—Edwin Milton Royle and Selina Fetter were seen for the first time here in their condensed version of *Captain Impudence*, which was so successfully produced at

Keith's a few weeks ago. It made a decided hit at the Palace, and Mr. Royle and Miss Fetter, as well as Minnie Dupont and Theodore Roberts, who assisted them, made many new friends in the uptown district. Bert Coote and Julie Kingsley put on their very funny farce, *A Supper for Two*, in which both appear to excellent advantage. Kitty Mitchell ("Lady Graceful") proved as charming as ever. Her original and effective method of rendering her songs took the house by storm, and she had no cores to give away. Her dancing is as original as everything else she does. Every pose she strikes is prettier than the one before it, and the eye is constantly delighted while she is on the boards. Pitrot and his protégé, El Zobedie and Mlle. Ancion, were among the best features of the bill. Pitrot's imitations are world famous, and he keeps in the front rank by making improvements and additions to his act. El Zobedie's contortion tricks are really wonderful, and Mlle. Ancion made a hit with her neat trapeze act. Ben Harney and his piano and his coon made pronounced hits, and encores were in order throughout the act. O'Brien and Havel proved as popular as ever in their sketch. A *Newsboy's Courtship*, in which many difficult "stunts" are introduced by Mr. O'Brien. The Nineteen Sisters, very pretty girls, sang several songs very sweetly. Knoll and McNeill played smartly on their cornets, Coakley and Husted did some neat dancing, and J. W. Hampton's dogs and cats pleased the children. The warograph, the latest thing in the moving picture line, was shown. It is about the same as the other machines, and is evidently an old machine renamed.

HARLEM MUSIC HALL.—Sydney Grant and Miss Norton, in their bright medley of monologue and song, were the most attractive features of the bill. Miss Norton's clever talk being particularly popular. Joseph J. Dowling and Myra Davis were seen in *A Pillar of Salt*, which made a laughing success. The Kingsley Sisters' coon songs received lots of applause, and so did their two little coons. Bud Snyder did an excellent trick cycling act, some of his feats being unequalled. Sadie Connolly and Harry Fisher gave a good Dutch- Irish sketch. Collins and Brien did some good dancing and tumbling. The Delphino trio in a comedy musical act, Otilie, chanteuse, and the cinematographs were the other numbers.

TONY PASTOR'S.—Lew Dockstader was warmly welcomed by his friends, and pleased them with a new collection of jokes and songs. Cora Rount, who is a big favorite here, made her usual hit with several catchy songs. The Karno Trio kept the audience amused with their grotesqueries. Diverging sketches were presented by the Donovans, Thomas and Quinn, Mortimer and Darrell, and Rochefort and May. Clarice Vance's coon songs went with a rush. Lillie Western was frequently encoored for her spirited work on the xylophone. The Brilliant Quartette were seen in *Tommy's Uncle's Cabin*, a singing sketch. Francis J. Bryant, Mattie Boorum, Koppe, and Roule's dogs were also in the bill.

## GEORGE W. DAY'S VIEWS.

George W. Day, the comedian who is making a successful tour of the West, had an unpleasant experience recently in a Western city, which prompted him to write the following letter to *The Mirror*:

KANSAS CITY, Mo., April 5, 1898.

To the Editor of *The Dramatic Mirror*:

SIR—A great amount of space has been devoted to criticizing society people for their annoying babble during theatrical and operatic performances. Quite right. A performer, if he sat near by, would most likely issue a vigorous protest, and yet that same performer, who probably belongs to some secret theatrical order, will invite a story teller, or singer, to his lodge, get him up on a platform and start him off doing his best before an audience that positively defies anyone to entertain them. In the midst of the best "gag" down comes the gavel five or six times, and "Order! Order! Order!" shouts the chairman, until the story teller begins to think that he would have been better off had he gone home to bed. What I would like to know is why do these societies call upon the "poor stranger" to entertain them when they are more than able to entertain themselves? None but a performer knows what it means to be interrupted in the midst of a story, or to try to entertain an audience whose minds are occupied with other things, and it would naturally be expected of an audience composed almost entirely of theatrical people that they would, at least, show consideration to the unfortunate "stranger within their gates." Beer, sandwiches and good fellowship are a combination in themselves; they do not need the story teller's seasoning. Yours, inquiringly,

GEORGE W. DAY.

## VAUDEVILLE IN SKAGWAY.

A copy of the *Daily Searchlight*, a well printed paper published at Skagway, Alaska, reached *The Mirror* office last week. The paper costs 10 cents a copy, boasts of an average circulation of 576, and contains plenty of news about the gold fields. An interesting feature of the paper is a full page advertisement of the Empire Theatre. The manager's announcement reads as follows: "Although in Alaska, we produce a big city show, the equal, if not the superior, of any seen in the States. The Empire is the best equipped vaudeville theatre in Alaska. Skagway is the future metropolis and commercial centre of Alaska and main gateway to the Klondike. Artists of ability can always secure engagements." Clyde Miller, of the Miller Brothers, whose diorama was a feature of Primrose and West's Minstrels for years, is the manager of the Empire. His bill for the last week in March included the diorama, Conchita, Lottie Rogers, Maud Newell, and Colonel Fred Wilson.

## NOW IT IS ROSE COGHAN.

When will the exodus from the legitimate to vaudeville end? The latest recruit to join the continuous ranks is Rose Coghlan, who has signed a contract to tour the Keith circuit for six weeks, beginning May 9. She will appear in Nance Oldfield, supported by a company of her own selection, and will receive about the largest salary ever paid to a legitimate actress in vaudeville. The negotiations for Miss Coghlan's appearance were carried on by John J. Iris, the hustling agent, who has developed a special faculty for securing big stars for the vaudeville houses. He is now dickering with some well known stars who are more than willing to become vaudevillians, and he will probably spring several surprises before long.

## WALTER SCHRODE INJURED.

Walter Schrode, of the Schrode Brothers, acrobats, who are at Olympia, was severely injured on Thursday evening last during the performance. While they were doing one of their tricks Walter, who was underneath, sank to the floor. He could not rise, and the curtain was rung down. An examination by a physician disclosed the fact that the acrobat's knee cap was broken in four places. He was in great pain and was removed to Roosevelt Hospital.

## A CLEVER CONTRALTO.



EVELYN BRITTON.

Above is a picture of Evelyn Britton, a young girl from the West, who is rapidly coming to the front as a favorite with those who patronize the vaudeville theatres. Miss Britton has a contralto voice of remarkable sweetness and power, and she uses it to great advantage in rendering ballads of the popular order. She is also very clever as a reciter, and the simple unaffected manner in which she delivers her selections makes them doubly effective. As may be seen by looking at her picture, Miss Britton is a remarkably pretty girl.

## WEBER AND FIELDS ENTERTAIN.

Weber and Fields gave a professional matinee of *Pousse Cafe* or *The Conquerors* yesterday afternoon. The little music hall was hardly large enough to hold all who wished to see the merry burlesque. The entire Empire Theatre company were present, and William Faversham and Viola Allen laughed heartily as they saw the clever burlesque on their methods by Ross and Fenton. Every member of the company received an ovation, and the occasion was a red letter one in every way.

## HILDA THOMAS' NEW SKETCH.

Hilda Thomas and Frank Barry have a new sketch which was written to order for them by Charles Horwitz, of Horwitz and Bowers. It will afford Miss Thomas abundant opportunity to display her varied talents, and also gives Mr. Barry a chance to do some character work. The sketch will be done at Keith's Union Square shortly.

## THE KNOT PROPERLY TIED.

Nat M. Wills and Mlle. Loretto, the popular comedy duo, who were married by a Justice of the Peace in New Orleans on Jan. 12, 1897, were remarried by Rev. Father Dooley, of St. Ann's Church, New York city, on Sunday, April 17.

## VAUDEVILLE JOTTINGS.

Rice and Elmer continue to meet with success, presenting their acrobatic sketch, *A Rube's Visit to Chinatown*.

Matt Woodward has written a new dialect comic song for Jessie Meriles, entitled "Something Must Have Struck Her Wrong."

Clifford and Huth are booked solid until July 21 when they will retire to their farm to rest until the beginning of their starring tour next fall.

Billy McClain and Madame Cordelia have closed with Darkest America and are now in New York arranging for their starring tour, which will begin next season.

Rice and Hall's Minstrels, headed by Billy Rice, opened their Spring and Summer season at Fall River, Mass., on April 13. The co includes Sheffer and Blakely, Fox and Ward, Eddie La Barre, and others. George E. Gouge is the manager of the co.

Francesca Redding's new sketch, *The Duchess of Devonshire*, continues in demand. She is at the Pleasure Palace this week.

The new decorations of the lower floor of the Pleasure Palace are completed and the hangings have been put in place. The transformation is complete, and the house looks like new. Credit is due General Manager Fynes for the good taste displayed in the improvements. The new ventilating and cooling apparatus has been tested, and the indications are that the patrons of the Palace will enjoy vaudeville next summer in comfort.

Charles Graham's ballad, "Her Memory Brings Me No Regret," promises to become another "We Never Speak As We Pass By."

Leo W. Wright, manager of *The Mirror* Trio, announces that he has signed contracts with John K. Burke for seven weeks on the Interstate Vaudeville circuit. He is negotiating with a prominent farce-comedy manager for next season.

Through the kindness of Hurtig and Seamon, Wills and Loretto were released from playing their return engagement at the Harlem Music Hall this week, and are with Koster and Bial's Vaudevilles at the Auditorium, Baltimore. They go to Augusta, Ga., week of April 23, with Pittsburgh and St. Louis to follow.

Frank Cushman has been engaged for six weeks on the Burke circuit of Western parks.

Claude Gillingwater and Ed J. Heron will present the new sketch, *Wrong Flat*, in vaudeville. They opened in Rochester, N. Y., last night.

Clarice Agnew introduced Horwitz and Jerome's new song, "Dear Mamselle Marie," at Shea's Music Hall, Buffalo, N. Y.

Jessie Couthon has started on a long Western trip, and will not be seen in New York again until next season. She is improving in her work constantly.

Oscar Hammerstein has been annoyed by young women who want to do disrobing acts on his roof garden next summer. He will not have any acts of this kind, however, and turned down the ambitious young damsels with great firmness.

A monologue comedian and a song and dance man who are great chums, tried to set themselves up as rivals to Corbett and Fitzsimmons one day last week. They attacked an inoffensive stranger and were taken in charge by a policeman.

*Pousse Cafe* will be put on for a run at Gilmore's Auditorium, Philadelphia, beginning May 2. It will be under William J. Gilmore's management, and he has engaged Harry Askin to see to the details. An entirely new cast will be engaged.

Mile. Ani is now advertised as "The European Marvel and Dental Wonder." It is unnecessary to state that her teeth are all her own.

Several members of the London Belles co. were robbed while playing in Hartford recently by a



couple of expert sneak thieves. The robbers were captured by the police, and a good many of the stolen articles were recovered.

Irene Franklin is introducing "Coal Black Lady" with the animated sheet, and "You Won't Need To Show Me How," a new serio hit.

Charles Dickson and his co., consisting of Grace George, Gerald Griffin, and Marion Booth, will be at Keith's Union Square shortly. They will be seen in An Undeveloped Bud and Jealousy.

The Leland Opera House in Albany has a big vaudeville co. this week, consisting of Robert Hilliard, the biograph, Jones, Grant and Jones, Josephine Gassman, Stinson and Merton, Stanley and Jackson, and others.

Papinta is still the chief attraction at Keith's Boston house, where she seems to have created something very much like a sensation.

Josephine Sabel is making a terrific hit with a chorus of sixty coons in Los Angeles. This is the first time the animated sheet has been introduced to the patrons of the Orpheum, and it was enthusiastically received. Miss Sabel's other new songs, "Bye Bye Belinda" and "I Love Somebody Just Like You," are established favorites.

Al Caron, of Caron and Herbert, was taken ill on Friday last with a severe attack of grip, and had to be removed to the New York Hospital. The team were the headliners at Keith's. This is the second time this season that these popular performers have had to close before they had finished their week at this house. The last time they had to close on account of a severe accident to Caron.

Frank Whitman, the eccentric comedy violinist, was specially engaged for the Peter Maher Specialty co. at the Palace Theatre, Boston, last week. He will play a number of clubs this week in New York.

Jennie Yeamans will return next week to Sam T. Jack's Theatre. She has been playing at Mr. Jack's Chicago house. Miss Fauvette and her quartet of French dancers have been engaged by Mr. Jack, and will soon appear at his theatre here.

The Al G. Field Big Minstrels close their season at Youngstown April 21. Mr. Field will go home to Columbus for a few days, when he will take a delegation of Columbus Elks on a pilgrimage to New Orleans to attend the Grand Lodge meeting. They will travel in Mr. Field's private cars. The Imperial Council of the Nobles of the Mystic Shrine will assemble at Dallas in June, and Aladdin Temple of Columbus of which Mr. Field is a Noble, will visit Dallas upon this occasion. The comedian will go with them, and after the meeting will remain in Texas for a month on business.

The newspapers have been giving Isadore Rush, of Roland Reed's co., exceptional notices for her singing of Harry Freeman's new coon ballad, "Honey Dat I Love So Well." It is a drowsy little song, and Miss Rush does it well. Rogers Brothers, the German comedians now at the Palace, are using the La Carmela waltzes as a theme for their burlesque opera.

Ed. Garvie, of the Black Sheep co., has been unusually fortunate in the selection of the songs with which he delights his audiences. He is singing "Mammy's Little Pumpkin Colored Coons," "I Love You In The Same Old Way," "Honey, Youse Ma Lady Love," "Warmest Member In De Land," and "My Coal Black Lady," and others.

Horton and O'Neil opened last week at Shea's New Gilmore Theatre, Springfield, Mass., in their new sketch, Sunshine and Shadow, and scored a pronounced success. They will produce the sketch in New York shortly.

There was a fire on the top floor of the Clarendon Music Hall on Friday evening last, and the stage was drenched with water. The performers had a very damp time of it trying to look merry while they danced on the wet boards, and felt the little drops of water falling upon their necks.

Since the advent of Messrs. Albee and Hodgdon at Keith's Union Square, the theatre has been filled with the fragrance of rare flowers placed about the auditorium. Many of the plants are very beautiful and attract the attention of every visitor.

Libbie Putnam, of the Putnam Twin Sisters, has left Hopkins' Trans-Oceanics co. on account of the illness of her four-year-old daughter, who is in a private hospital in this city.

Frey and Fields are now in their twenty ninth week with the Elbow and Midgits co., of which Mr. Frey is stage-manager.

Adams and Taylor are at the Casto Theatre, Fall River, this week.

Mary Marble has added a patriotic verse to Barney Fagan's song, "Young America," which is making a hit.

Suit has been brought before Justice Moore in the Third Municipal Court of this city, in behalf of the Lavelles against William Andrews for the recovery of \$24 for salary due. The services were rendered in 1894 while Mr. Andrews was manager of a circus traveling through Michigan. The claimants are represented by Attorney M. Strassman, of 218 East Fourteenth Street, New York.

Louise Kerlin will make a seven weeks' tour of the Interstate vaudeville circuit, opening at Columbus, O., May 29. She has signed with Ward and Vokes for next season.

Frank Loeve will shortly tour the Keith Circuit in a one-act play.

Loretta's Vaudeville co., with Lavender Richardson as a feature, will tour the parks next Summer.

Wesson and Walters will produce their new act at the Criterion Theatre, Chicago, next week.

The clever Walker Sisters are making a success of Dave Reed's two songs, "Captain of De' Coontown Guards" and "Miss Modesty."

One of the biggest hits at the Bijou, Washington, last week was made by Walz and Ardelle, with their smart singing and piano act.

America's Comedy Four made a big hit last week in Milwaukee, and are now at the Exposition Building, St. Louis.

Williams and Melburn are at the Olympic, Providence, this week.

Emanuel Blumenstoll was appointed last week as referee to compute the amount due in the foreclosure proceedings brought against Oscar Hammerstein by the New York Life Insurance Company.

The Star Theatre in Hamilton, Ont., was badly damaged by fire last week. The costumes of several of the performers were ruined.

Manager Dinkins has signed X-Ray Bixley and Ethel Adams for the Summer season at Bergen Beach.

Rita Durand closed with The Gay Masqueraders last week in Boston and went to Baltimore, where she is engaged for the Summer season at the Auditorium.

Al. Leech and the Three Original Rosebuds, Mabel Fuller, Lottie Vincent, and Mollie Moller, left for the Pacific Coast last week.

The Glees have met with great success since their return from the South. They have received excellent offers from managers of three different companies for next year, and are well booked up for the rest of this season.

Johnstone Bennett will present her new sketch, American Types, for the first time in New York next week at Keith's.

The biograph will return to Keith's Union Square Theatre for another long run on April 25. It was shown there for fifty-one consecutive weeks during its first engagement.

## VAUDEVILLE CORRESPONDENCE.

**CHICAGO, ILL.**—This week things are lively about the vaudeville theatres, and the several houses have exceptionally interesting programmes for their patrons. Of the three straight vaudeville houses the Olympic has a little the best of it as usual, from the fact that the co. which play the other two houses of the Castle circuit always play the opening week at the Olympic. The offering this week embraces a number of entertainers, headed by Frederick Hallen and Mollie Fuller. Their work is so well known that lengthy notice is unnecessary. The

Clemence Trio, three very pretty girls who sing, do cake walks and smile sweetly, have made quite a hit in Chicago. Their last song and bits of business won for them several encores. Irene, Wall and Waters always have some novelty to offer. Others who merit mention are Mlle. Rombello, Carlin and Clark, Eleanor Falk, Howard and Bland, Frank La Mondue, Eddie Gigure and Blanche Boyer, Kitty Wolf, McIntyre and Rice, the Barretts, Inez Palmer, Hennings Trio, and Pearl McIntyre.

Chicago Opera House: Lew Harkin is the big favorite of the bill this week, and he deserves all the good things that have been said about him. Lew always has a lot of new jokes and parodies, and his monologues were thoroughly appreciated. Edward Raymond is a clever ventriloquist who does some new things. Bogart and O'Brien created a great deal of laughter. The visions of art form part of the bill. The Del Sabas, Harriet Nicholson, Barrett and Learned, Mabel Hunter, Perry and Burns, Laura Bennett, the Middleys, Nellie Maguire, Downey and Walters, Lillian Perry, and Swain and Downey are also here.

Haymarket: The Nawns are the headliners; Jessie, the baboon, is making the little ones laugh; the Three Angela Sisters present their operatic specialty; the Tally-Ho Trio introduce lots of fun. Others who fill out the balance of the entertainment are the Griffins, La Clede and Raymond, Harry La Sage, Ferguson Brothers, Newhouse and Bunta, Eckert and Heck, Annie Laughlin, Gracey and Burnett, Alfred Arnesen, the Lorretts, and Shields' Klondike views.

Hopkins: A new departure in the way of cheap prices is the first American production of the English romantic drama, "No Cross No Crown," by the Hopkins Stock co. The American rights to present this play were secured by T. Henry French, and he has selected the popular stock organization to test the merits of a successful play before a typical American audience. The piece was cast with the full strength of the stock co. The story is wholesome in character, and is a valuable addition to current dramatic literature. The supplemental bill introduced Lillian Burkhardt and her co. in her latest playette; Cushman and Holcombe, operatic stars, who are among the best things in the bill; Jessie Couthout, who is a Chicago girl and a gifted reader; Musical Dale, who has not been here for some time; the Wilson Family in a comedy sketch, and the biographs. The Old Vienna Anne is a very desirable place to while away an hour or so.

Sam T. Jack's Opera House: An entirely new programme is offered this week, and a performance of considerable brightness is given. Troja is singing a number of songs peculiar to herself, and specialties by Albertus and Bertram, Pearl Bright, and Worth and Marshall all merit notice. A gay lot of burlesques appear in the burlesques which are also in the Combination bill.

Orpheus: Ned Barry's nautical sketch, Columbia's Voice of Thunder, is the feature, and specialties by Josie Barry, Chris and Maud Lane, Clover Leaf Four, the Montolios, and Prince Family makes up a very acceptable performance.

Gaiety: Frank Willis is presenting a burlesque version of his piece, in Atlantic City, which he toured with this season. It gives a number of good burlesque people opportunity to display pretty costumes and sing popular music. In the olio are Rialta, Citta, and others.

Savor: The burlesque Zelinda's Seminary, with Helen Rainesley in the principal part and specialties by Sherman and Morrissey, Dot Lathrop, and other entertainers, is the attraction.

Notes: The Black Patti, Ernest Hogan and other colored specialty people are drawing good houses at the Schiller. I had a pleasant chat with Edgar Selden, who is the author-manager of Johnny Ray's A Hot Old Time, which had a big week of it at Simpson's Academy last week. He informed me that the season had been remarkably successful. Next season he will launch his latest idea, called A Spring Chicken, and from what he told me of it, there is little doubt it will be a big winner for my genial friend, Edgar Selden.

**BOSTON, MASS.**—Papinta still lingers at Keith's, but this is her last linger, as her engagement, which has been a success from the start, concludes this week. Others in the bill are John C. Rice and Sally Cohen in their new sketch (and by the way, THE MIRROR's comment on it was printed in all the big advertisements in the Sunday papers), Johnstone Bennett and George W. Leslie, George Fuller Golden, Johnson, Davenport and Lorella, Kimball and Donovan, Welby, Pearl, Keys and Nellie, the Nondescript Trio, Evelyn Britton, Evans and Vidocq, the Glees, Field and Salina, Alfred Hold, Eldora and Norine, Miss E. M. Murray and the song sheet, Professor Glas' stereopticon, and the war pictures on the biograph. The moving pictures had been moved down to the smallest types in the advertisement, but the approach of war has advanced them to being the biggest sensation in the programme.

George C. Francis is entertaining The Gay Girls of Gotham at the Palace, and they in turn are entertaining the vaudeville lovers of the West End; Kid Lavigne and Billy Williams look out for the athletic part of the entertainment, while the olio includes Goldie, Steele and St. Clair, Terry and Elmer, Hart and Williams, Touhey and Mack, and Nellie Sylvester.

In addition to the performance of The Rich and Poor of Boston and The Birth of Freedom at the Grand, there is an olio presenting Walker Brothers, Lorraine and Howell, Cyclone Smith, Ben Hunt, and Pettitt and Bignall.

Rice and Barton's Extravaganza co. at the Lyceum this week presents in its olio the Hill Sisters, Swan and Bombard, Miss Frankie Haines, Barton and Eckhoff, and Miles and Raymond.

In the variety bill presented in the theatre at Austin and Stone's this week appear the Roachdu Family, "Sally" Gray, McCoy and Murry, Sheridan and Forrest, Ben Riggs and Pat Joyce, the Three Lloyds, Connie Carter, Willis and Coborn, Chester Percival, Tom and Tim Quinn, Willard and Gebhart, Alexander and Watson, and the Sisters Graham.

May Howard's Burlesque co. is the attraction of the week at the Howard Atheneum, where she is one of the prime favorites. In the combination olio appear Cunningham and Grant, Udell and Pearce, Franc Madigan, Mills and Henshaw, the Martinez Family, Ruth Robinson, and Williamson and Stone. In addition the house presents, to make up the continuous performance, these turns: War pictures in the bioscope, Charles Vance, Matthews and Harris, Fowler and Fowler, Gertie Harrington, Tom Hardie, Davis and Burrell, Gertrude Warren, W. H. Burke, and Kamochi.

There was trouble at the Aquarium on Washington Street last week. The actors went on strike for their salaries just about the time for the performance to begin, and when funds were not forthcoming they refused to appear, and as a result the audience got its money back at the door.

Charmion is to be the sensation of Boston for a single week at the Park 25, extending the season a week beyond the original time and postponing the presentation of the season's new pictures.

M. J. Keating and W. E. Bryant, of the staff of Keith's Theatre, were special guests at the farewell dinner given by the Newspaper Club to William V. Alexander.

E. F. Albee has been in Boston during the past week consulting about some additions to be made to Keith's.

**PHILADELPHIA, PA.**—Charles Dickson, the popular comedian, heads the list of attractive features this week at the Bijou in a new play called The Undeveloped Bud, in which he is assisted by Gerald Griffin, Grace George, and Marian Booth, giving an excellent entertainment. The Four Cobans, on account of their great success, have been retained for a second week. The Willett and Thorne Comedy co. in An Uptown Flat, Jerome and Alexis, the biograph, the animated song sheet, with a new soloist in Amy Nelson, an excellent singer of coon songs: Julius P. Witmark, Willis P. Sweetnam, a prime favorite and a great card; Murphy and Mark; Clifford A. Wiley, Casey and Le Clair, Mar Farnan, Marie Heath, and Cal Stewart complete a bill of general excellence, judiciously selected and playing to the usual crowded houses day and night.

Polly Holmes, "The Irish Duchess," did not appear last week with Koster and Bial's co. at Gilmore's Auditorium, and Charisse Agnew, the dainty chanteuse, filled her place.

Jacobs and Lowry's Merry Maidens-Burlesquers play a return engagement this week at the Trocadero with bright prospects for large returns. The olio is composed of Bryant and Saville, Lowry and Hanley, Madden and Curran, Allyn and Lingard, Johnson and Rice. The concluding burlesque, An Early sunrise, introducing the full strength of the co. It is a good co. in every respect.

The Broadway Girls Burlesquers are at the

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There is money in Vaudeville. The past season has been a bad one for Dramatic and Operatic Artists. Consider Vaudeville and recoup your losses. It has been the salvation of many.

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NOTE.—The above artists have through their London, Eng., agents, Nathan & Somers, managed to postpone their European contracts and will remain in America this summer, having signed to play the Interstate Vaudeville Circuit. Booked solid until Aug. '98.

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Lyceum with a long array of specialty acts—pretty and shapely girls, for which this co. is noted—opening to good patronage.

The Kensington has the Bon Ton Burlesque co. as the week's feature.

Sally Cohen on entering her carriage after the performance II met with an accident. The horses took fright and threw Miss Cohen to the street. She was taken to her hotel in an unconscious state, but her injuries were slight and did not prevent her from completing her engagement.

S. FERNBERGER.

**SAN FRANCISCO, CAL.**—The most attractive feature of the programme at the Orpheum 410 is Mlle. Bartha, who is one of the prettiest and most graceful dancers ever seen at this house. This is her first visit to San Francisco and it bids fair to be a most successful one. Other novelties are Harry Watson and Alice Hutchings, who are very amusing. John W. West introduces some funny songs on the rag time order and his dancing adds to his popularity. Miss Miriam Ainsworth is a good dancer and her dances are excellent. Mandola's act is a wonderful one. The holdovers are all popular and combine to make up a most attractive programme. They are Charles T. Ellis, the Five Whirlwinds, Montgomery and Stone, and the Gibbards. The bill for next week promises to be a good one. Business is very large, always. The Olympia has a good bill this week, including the Martells, Mlle. Adolpha, Clifford Yackin, Mac Tunison, Dolly Paxton, and others. At the Chutes 410 a vaudeville bill and performing animals and the popular Chiquita, combined with the stable attractions, draw many pleasure seekers.

W. W. KATMAN.

**WASHINGTON, D. C.**—Flynn and Sheridan's Big Sensation is the attractive card at Kernan's Lyceum, opening 18 to a full house. Mlle. Zittella heads the whites, while the Creole contingent is led by May Robee. The Klondikers and A Hot Night are good.

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burlesques. Specialties are introduced by Lina and Vani, Florenz Hunter, Mamie Dillon, Marion and Pearl, showing a variety of the performance. The Golden Gate Quartette. A feature of the performance is Maxwell and Simpson's Cuban views. The Parisian Widows open 25. The bill at the Bijou this week includes Truly Shattuck, Diana, Harlan and Marsh, William and Kitty Harbeck, Collins and Ray, Charles and Jennie Welch, Myrtle Tressider, and Lester and Williams' burlesque, Me and Jack, with Charles De Forest, Charles M. Lester, Barry Thompson, Lew Baker, Anna Carter, and Myrtle Tressider in the principal roles. George Arthur Spurrier, assistant treasurer of the Lyceum, having charge of the gallery ticket box, died of typhoid pneumonia, after an illness of but three days. Byron G. Harlan in his songs illustrated with stereoscopic views, by Edward Marsh, presents one of the strongest specialties seen here. Manager Kernan, of the Lyceum, will, it is expected now, keep that theatre open all Summer. Lumber's cinematograph at Willard Hall has renewed good. The management states that business is so good that for the present they cannot quit. JOHN T. WARD.

**PROVIDENCE, R. I.**—The Olympic 11-16 had a popular attraction in J. H. O'Connell's and business was very large. In the co. were Madam Byer, Malory Brothers, Kitty Carter, O'Connell Quartette, Belle Davis, and Kitty Harbeck, Collins and Ray. The performance closed with Thirty Minutes Around the Opera by the entire co., with Madame Flower, Thomas Carter, Madam Byer, Alice Clarke, Mable Brooks, Belle Davis, Edward T. Harris, and Richard Connors in solo roles. Caron and Herbert's Stars 18-23. Robie's Bohemian Burlesque Quartette, which opened at the Westminster 11-16 and had a very good week. The co. is composed of clever people, the girls were nice to look at, and the scenery and costumes deserve a good word. The Martine Sisters opened the o. and were followed by Fields and Woolley, Flo Jansen, Billy B. Van and Vevi Nohrigan, and Joseph Natter. Each was enthusiastically applauded. Bob Fitzsimmons' co. 18-23. In order that improvements and enlargements may be commenced the season at the Olympic will close early in May. The policy of the house will be changed next season from straight vaudeville to combinations and farce-comedy. HOWARD C. RIPLEY.

**JERSEY CITY, N. J.**—The Broadway Burlesquers came to the Bon Ton Theatre 11-16 to good business. Summer Nights affords opportunity for many specialties. The o. presents Edna and Mamie Mitchell; Gilbert and Goldie, two good Irishmen; Gertrude Rutledge, a clever singer; the Three Dunbar Sisters, in a fine singing act; McAvoy and May, in one of the best acts ever seen here; the Two Judges, acrobats and equilibrists. A Paris Girl in Saratoga is the finish, during which Dick Bernard does an excellent bit of acting as the Dutch Judge. Reilly and Woods' co. 18-23 (return). Rents-Santley co. No. 1 (repeat) 25-30. Notes: George Turner, of this city, who has been with the Bon Ton Theatre, has just returned from a severe illness. Manager Tom Dinkens has booked sixteen weeks for his new co., The Utopians, which goes out in 1899. The Broadway Burlesquers will close season at Buffalo, N. Y. 25. Harry Crandall has signed for Miss Borough of Brooklyn, the new burlesque which goes on at Bergen Beach this Summer. Gertrude Rutledge, of the Broadway Burlesquers, will head a co. next season, to be known as the Bowery Burlesquers. WALTER C. SMITH.

**MILWAUKEE, WIS.**—The Easter-week bill at the Alhambra drew an immense audience 10 who thoroughly enjoyed the excellent programme presented. Gertrude Haynes and her orchestra organ made a great hit. The American Comedy Four were called repeatedly. Perry and Burns had the audience in fits with their clever Irish sketch. Ramza and Arno took well. The Olfans gave a novel comedy act, and good numbers were also contributed by the Two Barretts, Lillian Perry, McCloud and Melville, and Moreland and Thompson. Biograph views will be the feature of next week's bill. C. L. N. NORRIS.

**LOS ANGELES, CAL.**—Orpheum (Charles Schimpf, manager): An exceptionally strong bill accounted for the crowded houses during the week 3-10. Rudinoff scored a great hit with his smoke pictures and imitations. He is extremely clever and the most versatile performer we have had here. John J. Burke, assisted by Grace Foster, was instant popularity with his comic sayings and local gags, and their skit, Tricks of the Trade, went with a rush. Smith and Cook did a very clever knockabout act, and Mr. and Mrs. Tom McIntosh, the culled mentals, scored a pronounced success; of the holdovers, Joe and his Quintette opened the house, and Josephine Bebel and Webb and Hansen were as popular as ever. Coming 11: Athas and Collins, McCale and Daniels, John W. West, Montgomery and Stone. Item: Gustav Walter, the Orpheum magnate, now prefixes "Farmer" to his name, having purchased, through Manager Schimpf, a fine ranch of sixty acres near Hollywood, Los Angeles County.

**BUFFALO, N. Y.**—A strong bill was the attraction at Shea's Garden Theatre 11-16 and big business has been the result. Calcedo was the strongest number on the programme. He is doing the greatest wire act ever seen here. Alburus and Bertram scored heavily with their club juggling, and the Crane Brothers created much laughter. Others were Whitman and Davis, Charles B. Lawlor, Mulvey and Inman, Van Leer and Barton, and Annie Hart. Weber and Fields' Vaudeville Club was the attraction at the Court Street 11-16. The co. is an unusually strong one and played to good returns. The Pantzer Brothers, Cook and Senora, and Douglas and Ford were well received. A burlesque called The Girl from China is full of good things. The imitations of Bernard, Weber and Fields were well done. The Br. adway Burlesquers follow.

**NEW HAVEN, CONN.**—Poli's Wonderland (S. Z. Poli, manager): Mr. Poli has but to announce the fact that the Russell Brothers are to appear at his theatre to pack at every performance. The o. 11-16 comprised John and Nellie McCarthy, who played a return engagement; Josephine Gassman and her two cute pickaninny tots; Williams and Adams, the Brothers La Martine, Gerald and Geraldine Glee, artistic musicians; Whalen and De Vera, Ryan and Ryan, and Les Vonjeres. For week 18-23 Mr. Poli announces a return engagement of Dean Edall and Frank J. Keenan, Brothers Damm, Walz and Ardell, Bill and Ed Lester, Clover Trio, Duffy, Sawtelle and Duffy, and Rowley and Rostelle. The season has been a phenomenal one for Mr. Poli, and he hopes to have a new and modern theatre for his patrons next fall.

**ST. PAUL, MINN.**—Palm Garden Theatre (A. Weinbauer, proprietor): Harry Pink, the strong boy, is a taking attraction. Favorite entertainers are Kitty Pink, May Dawson, Vera Shirley, Bailey Dawson, James Mulligan, Barney Flynn, and W. J. Wall, pianist. Olympic Theatre (B. Sodini, manager): The co. opened week 11-16 with a Trip to Paris and a good o. to fair audiences. Principal entertainers are Zaroni, De Bar, the Three Coles, May Howard, Violet Earle, Della Pino, Martha Smith, Frankie Huit, Harry Howard. Tivoli (John Straka, proprietor): Julia Emma and Bernina Nimmeyer are very clever in their German songs and sketches, and are favorite entertainers. Week 11-16 opened to a large and well placed audience.

**TORONTO, CAN.**—Bijou (H. R. Lemkin, manager): Crowded houses are the rule at this popular resort. A splendid o. is provided 11-16, including the Allen sisters, Hiel and Edmunds, Cora Cameron, Benham and Byrne, Fannie Granger, Big and Little, and the Lamont Family in clever acrobatic feats. Auditorium (John Carter, manager): The Wanderers' Bicycle Club concert 7, especially gotten up for the visiting C. W. A. delegates, was a monster success. The programme was varied and included Robert Baker, Matt Bell and Hazel St. Clair, W. Prestwick, Madeline Franks, who made a great hit; Moody and Fletcher, who caught on with burlesque on Charming; Bert Harvey, Courtney Brown, L. Rubenstein, and Harry and Hogue, knockabout comedians, who made the hit of the evening with their clever sketch.

**FALL RIVER, MASS.**—Rich's Theatre (Mason and Beck, managers): Dark 49. Parisian Belles Burlesquers 11-16 had small houses. In the o. are Chatham and Le Moine, Bond and O'Brien, Kelly and St. Clair, the Jolly Noses, the Grahams, and Lillian Beach. Rice and Barton's Big Gaiety co. 14-16. Peter Maher's co. 18-23. Casino Theatre (Al. Haynes, manager): Diana, dancer, returned for week 11-16 and repeated her success. The clever Clover Trio were also a return attraction, and found much favor. Reilly, Templeton and Reilly, the Everetts, Bertie Harrington, Frank Clayton, and Lulu Thie were also in the bill.

**ROCHESTER, N. Y.**—Wonderland (J. H. Moore,

manager): House crowded 11-16. The bill included the Four Luciers, Lee Ingham, Lillian Jerome, Professor D'Alama's Circus, Stine and Evans, the Melrose Brothers, and the biograph. Dixon, Bowers and Dixon, Lillie Western, Grace Emmett, E. J. Boyle, Mack and Elliott, Joe Goetz, and the biograph 18-23. Item: Manager Moore was in town last week, and he announced that there will be important improvements in his local house next season. Mr. Moore is enthusiastic over the new and elegant house he has secured in Detroit.

**WEST SUPERIOR, WIS.**—Northwestern (Edward Welch, manager): Good business past week. People for week 11-17 are Yemie Stryker, Ed and Kittie Welch, Sam Green, Bessie Clark, and Zanfrilla. Star (Clarence Leonard, manager): Business good week 3-10. Roster is Mamie Castle, Nana Cooper, Peasly Sisters, Merritt and Carlyle, Keough and Rainer, Dottie Dymple, George Kelly, Flo Smith, Ruby Atkinson, and Polly Le Page.

**SAVANNAH, GA.**—Alhambra Music Hall (John Keiffer, manager): Artists' week 49 included Ed Gaborin, Kitty Leslie, Helena Darrell, Elsie Eastman, Saville and Young, Peters and Walters, Nellie Edwards, Dot Stanley, and John Keiffer. Attendance large. Tivoli Music Hall (Willy Williams, manager): Neal and Floyd, Blanche Walworth, Binney and Chapman, Doris Wilson, Morrison and Ashley, and Wagon Williams were the artists week 4-8. Business good.

**ALBANY, N. Y.**—Gaiety (Agnes Barry, manager): The Urtine Sisters are the top liners of the Moulin Rouge co. which opened 11 to big business. Lucia Cuelbo and Alice Nolan, Cooper and Stewart, Cogn and Bacon, Gordon and Lick, Urtine Sisters, Harris and Walters made hits. Manager Rider has spared no expense in combining a large and pleasing co. with stage and scenic effects that are rarely seen in such an organization. Robin Hood, Jr. 18-23.

**CINCINNATI, O.**—Jerome's Black Crook Burlesque co. held the boards at People's 10-16, and attracted big houses. The o. was made up of Mural, "the Gay Parisienne," Valesca, Smith and Champion, Kitty Wells, Emery and Marlow, Halpin and Ashley, Tyson and Clements, and Polly Moran. The burlesquers were Americans in London and A Night in Paris. Views of the Maine were exhibited, arousing intense enthusiasm. The Manhattan Club next.

**STOCKTON, CAL.**—Avon Theatre (George Simpson, manager): Nilson's Aerial Ballet opened 4 to a week's engagement and is drawing good houses. Specialties by Al Hazard, Lorette Brothers, and John Band are well received. Mr. Henderson, of the Mr. Bungle co., and Hazard, Rand, Nilson, Cleveland, Cullen, Karl, and Lorette Brothers, of the Nilson Aerial Ballet, were guests at a social session given by the local lodge of P. B. O. Elks 5.

**BROCKTON, MASS.**—Park Theatre (Paddy Murphy, manager): This house opened under new management 11, presenting a good vaudeville performance by the Harmon, Masses and Crimmins, Keaton, Ducey and Keaton, Bruce, Al. Washington, Rosely and Rostelle, Gallagher and Evens, Jessie Lesueur, and Blanch Andrews. The week's engagement opened to large business 11. Clara Morris 18-23.

**SCRANTON, PA.**—Music Hall (A. A. Fenvey, manager): The Parisian Widows 14-16 to crowded houses. This co. is the first to appear here by house a new house in this city next season. He is considering several propositions, and will know definitely next week where he will locate.

**KANSAS CITY, MO.**—The bill at the Orpheum 10-16 was fine and thoroughly diversified. Among the special hits were the Damman Troupe, who did some amazing feats; Valmore, an imitator of various musical instruments, whose work was exceedingly clever; the Ellmore Sisters in a lively Irish comedy sketch; Reno and Richards, Smith O'Brien, Frank and Dow, and the Whitney Brothers.

**SPRINGFIELD, MASS.**—New Glimore (P. F. Shea and Co., managers): Week 11 Hayes and Lytton put on a very funny sketch. Belle Hathaway's monkeys and dogs; Bicknell, the clay modeler; Alf Holt, the Patters, the Walker Brothers, acrobats, and the biograph with new views made up the rest of the bill.

**TRENTON, N. J.**—Bijou Theatre (Michael Quinn, manager): Mr. Quinn has succeeded in attracting an excellent class of patrons to his theatre by house a good performance and keeping good order. For week of 18 the following will appear: Girard and West, George Barlow, Ed Banker, Cerino Kertore, and others.

**QUEBEC, CAN.**—Casino: This house reopened 11 with Halvin and Beed, Helene Mignon, Hart and Leo, Campbell and Beard, and Beatrice Goldie, whose numerous friends (made while prima donna of the Gaiety Opera co. this Winter) gave her a flattering reception.

**NEWARK, N. J.**—Waldmann's Opera House (Fred Waldmann, manager): Reilly and Wood's co. presented a strictly first-class programme 11-16. The views of the biograph roused great enthusiasm. Big business. City Sports 18-23. May Howard co. 25-30.

**DULUTH, MINN.**—Parlor Theatre (William J. Wells, manager): This house is doing a fine business. Hadley and Hart and Norris and Haswick are the special attractions 11-17. The o. includes Kittie Melville, P. J. Shea, and W. J. Wells.

**PATERSON, N. J.**—Bijou (Ben Levritt, manager): Bon Ton Burlesquers drew good houses 11-16. The o. is composed of good people who appear to advantage in the burlesques. Rents-Santley co. 18-23.

#### VAUDEVILLE PERFORMERS' DATES.

Adams and Taylor—Casto, Fall River, April 18-23.  
Ambark Ah Troupe—Koster and Bial's, N. Y., April 18-23.  
Avois, The—Koster and Bial's, N. Y., April 18-23.  
Allen and De-main—Olympic, Providence, April 18-23.  
Angela Sisters—Haymarket, Chicago, April 18-23.  
Hopkins', Chicago, 25-30.  
Allen, The—State Park, Niagara Falls, April 18-23.  
Armin and Wagner—Harlem Music Hall, N. Y., April 18-23.  
Arnsen, Alfred—Haymarket, Chicago, April 18-23.  
Barnes and Simon—Pastor's, N. Y., April 18-23.  
Bennett, Johnstone—Keith's, Boston, April 18-23.  
Keith's, N. Y., 25-30.  
Britton, Evelyn—Keith's, Boston, April 18-23.  
Barry and Bachel—Shea's, Buffalo, April 18-23.  
Boert and O'Brien—Opera House, Chicago, April 18-23.  
Bennett, Laura—Opera House, Chicago, April 18-23.  
Haymarket, Chicago, 25-30.  
Barrett and Learned—Opera House, Chicago, April 18-23.  
Bacon and Funda—Odeon, Baltimore, April 18-23.  
Barretta, The—Olympic, Chicago, April 18-23.  
Binn and Binn—Keith's, N. Y., April 18-23.  
Boyle, E. J.—Wonderland, Rochester, April 18-23.  
Christie, Ed.—Proctor's, N. Y., April 18-23.  
Cawthorne, Joe—Keith's, N. Y., April 18-23.  
Carr and Johnson—Keith's, N. Y., April 18-23.  
Cook and Clinton—Pastor's, N. Y., April 18-23.  
Crane, Lawrence—Pastor's, N. Y., April 18-23.  
Collins and Brien—Grand, Pittsburg, April 18-23.  
Conroy and McDonald—Shea's, Buffalo, April 18-23.  
Crane Brothers—Westminster, Providence, April 18-23.  
Crango and Bennett—Olympic, Providence, April 18-23.  
Collins and Ray—Bijou, Washington, April 18-23.  
Carline and Clark—Olympic, Chicago, April 18-23.  
Clemence Trio—Olympic, Chicago, April 18-23.  
Craig, Mabel—Bijou, Toronto, April 18-23; Shea's, Buffalo, 25-30.  
Clifford and Ruth—Alhambra, Chicago, April 18-23.  
Hopkins', St. Louis, 24-30.  
Charmion, Laveria—Koster and Bial's, N. Y., indefinite.  
Clover Trio—Poli's, New Haven, April 18-23.  
Canfield and Carleton—Hyde and Behman's, Brooklyn, April 18-23.  
Caron and Herbert—Olympic, Providence, April 18-23.  
Conway and Leland—Pastor's, N. Y., April 18-23.  
Casey and Le Claire—Keith's, Phila., April 18-23.  
Cohans, Four—Keith's, Phila., April 18-23; Keith's, N. Y., 25-30.  
Derrault, Leo—Grand, Pittsburg, April 18-23.  
Davis and Burrell—Howard, Boston, April 18-23.  
Damm Brothers—Poli's, New Haven, April 18-23.  
Duffy, Sawtelle and Duffy—Poli's, New Haven, April 18-23.  
Dixon, Bowers and Dixon—Wonderland, Rochester, April 18-23.  
Daly, Lizzie.  
Derious—Harlem Music Hall, N. Y., April 18-23.

De Witt, Josie—Koster and Bial's, N. Y., April 18-23.  
Douglas and Ford—Wonderland, Detroit, April 18-23.  
Diana—Bijou, Washington, April 18-23; Keith's, N. Y., 25-30.

Delmore and Lee—Koster and Bial's, N. Y., indefinite.  
Derenda and Breen—Pastor's, N. Y., April 18-23.  
Doan and Lenhart—Pastor's, N. Y., April 18-23.  
Dickson, Charles—Keith's, Boston, April 18-23.  
Del Salvo, The—Opera House, Chicago, April 18-23.  
Edmill and Keenan—Poli's, New Haven, April 18-23.  
Emmett, Grace—Wonderland, Rochester, April 18-23.

Eldridge, Press—Palace, N. Y., April 18-23.  
El Zobelie—Harlem Music Hall, N. Y., April 18-23.  
Emmons, Emerson and Emmons—Keith's, N. Y., April 18-23.  
Elora and Norine—Keith's, Boston, April 18-23.  
Eckert and Berg—Grand, Pittsburg, April 18-23.  
Evans and Vidocq—Keith's, Boston, April 18-23.  
Eckert and Heck—Haymarket, Chicago, April 18-23.  
Fisher and Carroll—Proctor's, N. Y., April 18-23.  
Platow and Dunn—Pastor's, N. Y., April 18-23.  
Fitz, Louise and Ed—Pastor's, N. Y., April 18-23.  
Fields and Salina—Keith's, Boston, April 18-23.  
Fowler and Fowler—Howard, Boston, April 18-23.  
Forman, Mat—Keith's, Phila., April 18-23.  
Fox, Sadie—Shea's, Buffalo, April 18-23.  
Falk, Eleanor—Olympic, Chicago, April 18-23.  
Folly Trio—Haymarket, Chicago, April 18-23.  
Ferguson Brothers—Haymarket, Chicago, April 18-23.

Granat, Louis—Harlem Music Hall, N. Y., 18-23.  
Gillingwater and Heron—Wonderland, Rochester, April 18-23.  
Goetz, Joe—Wonderland, Rochester, April 18-23.  
Gonos and Bailey—Proctor's, N. Y., April 18-23.  
Goggin and Davis—Keith's, N. Y., April 18-23.  
Guille, Albert A.—Koster and Bial's, N. Y., April 18-23.

Golden, George Fuller—Keith's, Boston, April 18-23.  
Griffins, The—Haymarket, Chicago, April 18-23.  
Gigore and Boyer—Olympic, Chicago, April 18-23.  
Glenroy, James Richmond—Bijou, Toronto, April 18-23; Shea's, Buffalo, 25-30.  
Gloss, The—Keith's, Boston, April 18-23.  
Gladstone, Lotta—Keith's, Boston, April 18-23.  
Gassman, Josephine—Leland, Albany, April 18-23.  
Gracey and Burnett—Haymarket, Chicago, April 18-23.

Harney, Gertrude—Hopkins', St. Louis, April 17-23.  
Hopkins', Chicago, 25-30.  
Healey, Nellie—Proctor's, N. Y., April 18-23.  
Herbert, Professor—Koster and Bial's, N. Y., April 18-23.

Hyland Sisters—Keith's, N. Y., April 18-23.  
Howley and Leslie—Pastor's, N. Y., April 18-23.  
Hoyes and Edwards—England—Indefinite.  
Harrington, Gertrude—Howard, Boston, April 18-23.  
Hardie, Tom—Howard, Boston, April 18-23.  
Heath, Marie—Keith's, Phila., April 18-23.  
Hallen, Mabel—Olympic, Providence, April 18-23.  
Hall and Staley—Olympic, Providence, April 18-23.  
Harrington and Kimp—Opera House, Chicago, April 18-23.  
Hove, Wall and Walters—Olympic, Chicago, April 18-23.

Hennings Trio—Olympic, Chicago, April 18-23.  
Hunter, Mabel—Opera House, Chicago, April 18-23.  
Hayes and Lytton—Keith's, N. Y., April 18-23.  
Hallen and Fuller—Olympic, Chicago, April 18-23.  
Hoskins, Le—Opera House, Chicago, April 18-23.  
Harbeck, William and Kittie—Bijou, Washington, April 18-23.

Holt, Alfred—Keith's, Boston, April 18-23.  
Jordan, Bart—Palace, N. Y., April 18-23.  
Jennings, Steve—Proctor's, N. Y., April 18-23.  
Johnson, Davenport and Lorella—Keith's, Boston, April 18-23.  
Jerome and Alexis—Keith's, Phila., April 18-23.  
Jerome, Lillian—Wonderland, Detroit, April 18-23.  
Johnson and Dean—Shea's, Buffalo, April 18-23.

Jose Quintette—Orpheum, Kansas City, April 17-23.  
Kurachina, The—Koster and Bial's, N. Y., April 18-23.  
Khoras and Cole—Opera House, Chicago, April 18-23.  
Lentors, The—Poli's, New Haven, April 18-23.  
Lewis and Elliott—Proctor's, N. Y., April 18-23.  
Le Roy and Clayton—Grand, Pittsburg, April 18-23.  
Hopkins', Chicago, 25-30.

Lavender and Thompson—Grand, Pittsburg, April 18-23.  
Learards, The—Shea's, Buffalo, April 18-23.  
Lorley Brothers—Westminster, Providence, April 18-23.

Lawlor, Charles B.—Westminster, Providence, April 18-23.  
La Mondue, Frank—Olympic, Chicago, April 18-23.  
Lafell, Ed—Pastor's, N. Y., April 18-23.  
Loret, The—Haymarket, Chicago, April 18-23.  
Opera House, Chicago, 25-30.

Laughlin, Annie—Haymarket, Chicago, April 18-23.  
Lacide and Raymond—Haymarket, Chicago, April 18-23.  
La Sage, Harry—Haymarket, Chicago, April 18-23.  
Meyers, Annie—Avenue, Pittsburg, April 18-23.

Meirice Brothers—Wonderland, Detroit, April 18-23.  
Matthews and Harris—Howard, Boston, April 18-23.  
Murphy and Palmer—Austin and Stone's, Boston, April 18-23.  
Meade, Tommy—Columbia, St. Louis, April 17-23.  
Morris, Clara—Park, Brockton, Mass., April 18-23.  
Mack and Elliot—Wonderland, Rochester, April 18-23.

Montague and West—Palace, N. Y., April 18-23.  
Meeker-Mack Trio—Palace, N. Y., April 18-23.  
Monroe, George W.—Harlem Music Hall, N. Y., April 18-23.  
Manning and Weston—Proctor's, N. Y., April 18-23.  
McPhee and Hill—Proctor's, N. Y., April 18-23.

Murray, Miss—Keith's, Boston, April 18-23.  
Murphy and Mack—Keith's, Phila., April 18-23.  
Morton and Elliot—Keith's, Phila., April 18-23.  
Mulvey and Inman—Westminster, Providence, April 18-23.  
Morton Sisters—Westminster, Providence, April 18-23.

Midgley, The—Opera House, Chicago, April 18-23.  
McGuire, Nellie—Opera House, Chicago, April 18-23.  
McIntyre, Pearl—Olympic, Chicago, April 18-23.  
McIntyre and Rice—Olympic, Chicago, April 18-23.  
Nyokah, Mlle.—Grand, Pittsburg, April 18-23.

Solomon, The—Keith's, Phila., April 18-23.  
Nelson and Milledge—Palace, N. Y., April 18-23.  
Nizzara, M.—Proctor's, N. Y., April 18-23.  
Nelson Sisters—Olympic, Providence, April 18-23.  
Newhouse and Hunt—Haymarket, Chicago, April 18-23.

Nicholson, Harriet—Opera House, Chicago, April 18-23.  
Nestor and Bennett—Palace, N. Y., April 18-23.  
Norman, Mary—Hyde and Behman's, Brooklyn, April 18-23.  
O'Brien and Havel—Keith's, N. Y., April 18-23.  
Orbansky, Mlle.—Palace, N. Y., April 18-23.

O'Rourke, Ed—Burton's—Keith's, N. Y., April 18-23.  
Ogena—Pastor's, N. Y., April 18-23.  
Pitrot, Richard—Harlem Music Hall, N. Y., April 18-23.  
Post and Clinton—Harlem Music Hall, N. Y., April 18-23.  
Perry, Lillian—Opera House, Chicago, April 18-23.

Palmer, Linn—Olympic, Chicago, April 18-23.  
Perry and Burns—Opera House, Chicago, April 18-23.  
Paulinetti and Pigo—Palace, N. Y., April 18-23.  
Powers and Theobald—Opera House, Chicago, April 18-23.  
Pichiani Sisters—Koster and Bial's, N. Y., indefinite.

Paputa—Keith's, Boston, March 25-April 25.  
Pantzer Brothers—Koster and Bial's, N. Y., April 18-23.  
Rombello, Mlle.—Olympic, Chicago, April 18-23.  
Rogers Brothers—Palace, N. Y., April 18-23.  
Ritchie—Koster and Bial's, N. Y., March 7—Indefinite.

Riley and Hughes—Jack's, N. Y., April 18-23.  
Rigby, Arthur—Gaiety, Chicago, April 17-23; Savoy, Chicago, 24-30.  
Russell Brothers—Pastor's, N. Y., April 18-23.  
Raynard, Edward—Opera House, Chicago, April 18-23.

Routh, Cora—Shea's, Buffalo, April 18-23.  
Reno and Richards—Orpheum, San Francisco, April 18-23.  
Rice and Cohen—Keith's, Boston, April 18-23.  
Raymond, Maud—Koster and Bial's, N. Y., April 18-23.

Reilly, Edwin Milton and Selena Fetter—Proctor's, N. Y., April 18-23.  
Rice and Elmer—Exposition, Augusta, Ga., April 18-23.  
Rosley and Rostelle—Poli's, New Haven, April 18-23.  
Reagan, James W.—Palace, N. Y., April 18-23.  
Routledge, Adelina—Proctor's, N. Y., April 18-23.

Rosney, Mattie and Pat, Jr.—Pastor's, N. Y., April 18-23.  
Robinson-Baker Trio—Palace, London, Eng., April 11—Indefinite.  
Sabel, Josephine—Columbia, St. Louis, April 17-23.  
Smith and Fuller—Bijou, Toronto, April 18-23.  
Stewart, Cal—Keith's, Phila., April 18-23.

Swain and Downey—Opera House, Chicago, April 18-23.  
Sweetnam, Willis P.—Keith's, Phila., April 18-23.  
Shattuck, Truly—Bijou, Washington, April 18-23.  
Thee—Westminster, Providence, April 18-23.  
Sparrow—Olympic, Providence, April 18-23.

Staley and Birbeck—Koster and Bial's, N. Y., April 18-23.  
Stanley and Jackson—Leland, Albany, April 18-23.  
Thatcher and Marbles—Keith's, N. Y., April 18-23.  
Thee—Westminster, Providence, April 18-23.  
Tressider, Myrtle—Bijou, Washington, April 18-23.

Thomas and Barry—Palace, N. Y., April 18-23.  
Thurlow, Myrtle—Pastor's, N. Y., April 18-23.  
Titten—Koster and Bial's, N. Y., April 18-23.  
Troubadour Four—Shea's, Buffalo, April 18-23.  
Urbhart, Isabelle—Proctor's, N. Y., April 18-23.

Vance, Clarice—Howard, Boston, April 18-23.  
Vanni, Signor—Keith's, N. Y., April 18-23.  
Vernon and Bonet—Poli's, New Haven, April 18-23.  
New Glimore, Springfield 25-30.  
Van Leer and Barton—Westminster, Providence, April 18-23.

Walby, Pearl, Keys and Nellie—Keith's, Boston, April 18-23.  
Warren, Gertrude—Howard, Boston, April 18-23.  
Witmark, Julius P.—Keith's, Phila., April 18-23.  
Wilton, Belle—Keith's, Phila., April 18-23.  
Welch, Charles and Jennie—Bijou, Washington, April 18-23.

Whitman and Davis—Westminster, Providence, April 18-23.  
Williams and Melburn—Olympic, Providence, April 18-23.  
Williams and Adams—Olympic, Providence, April 18-23.  
Willey, Clifford A.—Keith's, Phila., April 18-23.  
Willett and Thorne—Keith's, Phila., April 18-23.

Westers, Little—Wonderland, Rochester, April 18-23.  
Watson, Hutchings and Edwards—Orpheum, Los Angeles, April 18-23.  
Webb and Hansen—Wonderland, Rochester, April 18-23.  
Wolfe, Kitty—Olympic, Chicago, April 18-23.  
Willert and Thorne—Keith's, Phila., April 18-23.

Walsh and Ardell—Poli's, New Haven, April 18-23.  
Wesson and Walters—Opera House, Chicago, April 18-23.  
Zimmer—Keith's, N. Y., April 18-23.

#### PROFESSIONAL CARDS.

### J. EUGENE HALL,

462 North Clark St., Chicago, Ill., offers services as a good hustling ADVANCE MAN or thoroughly reliable TREASURER, or will accept local position. Two seasons with JESSIE MAE HALL COMPANY.

### EMILIE EVERETT,

COMEDY and VERSATILE LEADS.

Boston Globe.—Was a sweetly sympathetic "Sister Sim plice."  
Miner's Sentinel.—Was a sweet-faced typical "Sister" and threw a shade of tenderness over each scene in which she appeared.  
Brooklyn Eagle.—Praise should be given to Emilie Everett for good work as "Carmen de St. Henry."  
New Haven News.—With a charming presence and magnetic gaze pleased every one, and made a capital boy.  
New York World.—Emilie Everett as the heroine was pretty in either décolleté gowns or trousers.

At Liberty. DRAMATIC MIRROR or AGENTS.  
Permanent Address, 128 Lexington Ave., New York.

### JULIAN MAGNUS

Last two seasons Manager for MR. and MRS. RUSS WHYTAL  
Eight previous seasons Manager for MARIE WAINWRIGHT,  
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WOULD CONSIDER PROPOSITIONS to direct and stage-manage a stock company.  
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CHARACTERS, COMEDY and



being revived by stock companies



## RECOLLECTIONS OF PLAYERS.

IX.

(Copyrighted, 1898, by Harrison Grey Fiske.)

Lucille Western was, I think, the elder of the well-known sisters, Lucille and Helen. Had Lucille Western devoted herself early in her dramatic career to strictly legitimate roles it is my opinion that no actress of the past decade, native or foreign, would have excelled her. As it was, she was a wonder, and she has left impressions upon the memories of those who were privileged to see her that will never be effaced so long as life exists. I do not wish to discredit other excellent actresses who have played Lady Isabel in East Lynne, but who ever did, or ever could, play that dual role so effectively as did Lucille Western? The role was originated by her, and a marvelous origination it was. The scope of her genius appeared boundless. Her power in handling impassioned sentences was so unlimited that one sat amazed under the spell of her efforts, wondering how so much virile force could be given out from one body.



LUCILLE WESTERN.

Who may ever forget her wild pleadings in her performance of Nancy Sykes in the scene leading up to the murder? Her shrieks of agony as she was being dragged from the stage and her smothered cry as Bill pounded the life out of her behind the scenes were thrilling. Charles Dickens paid her a compliment, similar to that which he extended to James Wallack for his masterly rendition of Fagan, saying that Miss Western was just such a Nancy Sykes as he would have written—meaning, of course, that his Nancy of the book was only the nucleus from which Miss Western had evolved a powerful characterization.

I was impressed with the conviction that she would have been surpassingly great in legitimate tragedy when I saw her impersonation of Dolores in Sardou's Patria, produced at the Grand Opera House, this city, under the management of the now deceased James Fisk. Dolores is a role that very closely touches the legitimate high tragedy plane. Miss Western's success in this part was the talk of the town. The critics were unanimous in praise. She carried off the honors, although associated with the very best cast that Fisk's liberality could procure. Frank Mayo, then in his prime; Charles Coidock, George Clarke, and myself all held prominent places in the play. But it was no more possible to hold our own in contact with that wonderful child of genius than to have faced and kept our feet against a powerful tornado, so irresistible was the magnetic force of her acting.

Her light went out too early. She died, I think, before she had reached her fortieth year. She was an exceptionally handsome woman, shapely and graceful. She was noted for her generosity. No beggar ever approached her for alms and left her empty handed. She was particularly helpful and encouraging to the younger members of the profession, indulgent and kind to the elder ones. I never knew her to abuse or ill treat a living soul under her command. She readily found excuses for the shortcomings of those about her—making them feel that she was their earnest friend and not their cruel censor—and this, I take it, is one of the most beautiful and endearing qualities of a being in power. Miss Western was the first wife of her manager, James A. Meade.

H. A. Perry. It is hardly safe to assume that there are many of this generation, professional or otherwise, who can recall the talented and exceedingly erratic H. A. Perry. A few of the older professionals will remember him, and probably there may exist, here and there, in California, Philadelphia, Baltimore, and Washington, some of his old admirers—and he had a host of them in his time—whose hearts may warm when their eyes fall upon these lines, and they may heave a sigh of regret, too, in reflecting upon what he might have been had the balance wheel been a part of his brilliant composition. Perry was a man of exceptionally fine ability as a player—dealing equally well with romantic heroes and high light comedy parts as but few actors have done within my memory. He was so admirable in both these lines that one knew not in which to award him the greater meed of praise. Many of the best actors of the past and a few of the present day have equaled him in the impersonation of impassioned heroes, but these actors have been essentially heroic artists, and away from that special department all their work savors of mediocrity. It was not so with Perry. His superb physique and sympathetic, resonant voice pre-eminently fitted him for heroic parts.

His performance of Raphael in The Marble Heart was a masterpiece, full of poetical coloring, nobility and touching sentimental phrasing; and this was only one of the many heroic roles in which, in his time, he stood alone. From parts in this line he stepped easily and gracefully into the highest light comedy element. He was singularly gifted with the merriest, most infectious laugh that ever rang out from the throat of man. I have known him to be recalled many times at the end of the scene in The School for Scandal, when he played Charles Surface, simply upon his laugh; and I still carry in my memory his incomparable rendition of young Mirabel in Wine Works Wonders. The drunken scene in his performance of Cassio in Othello was a work of consummate art. His abject air of debasement as he stood leaning against a pillar at the close of his drunken bout with Montano, and his answer to Othello's words, "How comes it, Michael, you are thus forgot?" to which Cassio replies: "I pray you, pardon me, I cannot speak," was the very essence of humiliation, bearing the evidence of his irrecoverable degradation.

I am sorry to breathe a lament with my recollections of this brilliant man. There was no good reason why Perry should not have mounted to the very apex of fame, as an actor, and have taken secure rank with the best of the world, and yet there was a reason, a sad and lamentable one—a reason that gave the heart-ache to those who loved and admired him—and who did not? That reason was in the wine cup. He carried this seductive devil along with him nearly all the years of his acting life.

His youth and strength enabled him to keep it his subject, his inspiring ally for years, but it became his master at last—as it inevitably does, sooner or later—drowning out the magnetic spark that was wont to thrill his auditors, reducing his superb figure and handsome face to pitiable plight, robbing him of every noble grace that God had so lavishly bestowed upon

him, and finally destroying a life that was as beautiful and as attractive as ever the sun shone on. He died in his thirties, sincerely mourned by his professional comrades, for there was something lovable in the man to the end. Perry was the first husband of our admirable American actress and accomplished lady, Agnes Booth, whom all America loves and honors.

FRANK C. BANGS.

## THE CALLBOY'S COMMENTS.

SONGS OF THE STAGE.

III. The Lydy of the Lunnun 'Alls.

H'm from the Lunnun 'Alls, ye know,  
The bloomink Lunnun 'Alls;  
We myke the singers there, ye know,  
The ones that get the calls.  
H't's h'awful to come h'over 'ere,  
An' such a greyt h'expense,  
But there must be more h'uv dollars,  
Than there h's h'uv pun's an' pence.

Oh, yias, you're fairly up-to-dyte,  
You've trans an' lifts an' h'all,  
But 'ave you h'in your bloomink styte  
A single Lunnun 'all,  
Where we 'andies h'acts h'American  
H's seems the best for them,  
An' keeps them h'out the program plan,  
Till nearly three a. m.?

My songs? Deah booy, they're h'awful grand,  
The titles, too, h'are greyt—  
There's "Luzgin" "Luzgase" "Urts the 'And,"  
An' "Is Bus h's Number h'Eyght,"  
An' "Biddidy-Blimble-Clickety-Clack,"  
An' "Rat-a-Tat-tat-tat,"  
An' 'ave I booked my passaye back?  
Well, yias, h'I 'ave done that.

From the growing West I have received more than a few reports of the great resources of that region, but none to compare with the one sent in by Chamberlin, Harrington and Co., of the Iowa and Illinois circuit. A remarkable genius, it appears, hides out, as we say on the frontier, at Burlington, Iowa, and he answers to the name of Professor Frederic Beck. The Professor's circular says he is "the world's most eminent musician and purveyor of music." He has "arranged to receive students of the musical art in the following branches: Bandurria, banjo, banjore, banjorine, guitar-banjo, mando lin-banjo, guitar, lute, mandola, mandolin, terz-guitar, autoharp, bow-zither, harp, phonoharp, zither, 'cello, violoncello, double-bass, viola, violin, accordion, orchestra-bells, pianoforte, Swiss handbells, fife, flageolet, flute, piccolo, vocophone, tampanology, voice culture, and dancing."

It further appears that he "has been known to the people of Burlington over a score of years as to be the Dominant, Dominant, Emperor, Empire, King, Monarch, Pre-dominant, Pre-eminent, Sovereign, Superior, Supreme, and Surpassing of all musicians. Students who have no piano will be accommodated. Introductory terms of tuition: Private lessons, single lesson, 25 cents; time, one hour. A full, complete term of 32 lessons, one lesson per week; time, one hour, \$10."

The Professor must be a corker, but I should hate to live in his neighborhood if he practices all that he preaches.

The Alcazar Theatre, out at San Francisco, is publishing a very neat little weekly paper called the Alcazar Herald, issued in the interest of the house. The number for March 26 offers a portrait, an editorial, many news notes, advance matter, and—more interesting still—receipts for Charlotte Rusee, date pie, salad dressing, French rolls, and lobster chowder, which illustrates the widespread circulation of the lobster. But greater than all is the query department. Curious questions crop up often in theatre offices, but I venture to say that those "received at the press department of the Alcazar" are a little ahead of anything ever propounded at a Broadway house. Please note these samples:

Mrs. T. G.—My gums are so tender that they frequently bleed. What harmless remedy can you advise me to use to harden them?

Sadie D.—If the nerve of a tooth is killed will it continue to ache?

George H. B.—My son is troubled a great deal by several warts on one of his hands. Can you devise a remedy?

Mrs. C. F. D.—Do you know of any remedy that will quickly relieve a severe case of acute inflammatory rheumatism?

Corra G.—How can I tell if milk is pure and not watered?

Imagine Fred Belasco and Mark Tall spending sleepless nights ransacking the lore of the ages, journeying to Chinatown to consult the Joss, chasing Jesse Halstead and a stenographer over to interview the Sphinx or the Delphic Oracle, all in frantic effort to elucidate these mysteries. I should answer the questions in this wise: Mrs. T. G.—Try cold storage, or soft solder. Sadie D.—Probably, if the dentist hasn't been paid. George H. B.—Amputation. Mrs. C. F. D.—Nitro-glycerine. Corra G.—Write Anna Held.

I think that I shall write to Fred Belasco and offer to run a puzzle column in the Alcazar Herald for about ninety and ten. Time was when I could puzzle with the best of them. Here are some samples of my quality, which may serve to attest peculiar fitness for the conduct of a puzzle department in a theatre paper:

WORD SQUARE.—1. A racing cyclist who will go on the stage next season. 2. The Human Arrow. 3. Prima donna of the Boston Lyric Opera company. 4. A prominent American light comedian.

DIAMOND.—1. A letter. 2. An American burlesque comedian. 3. A family of four, prominent in vaudeville. 4. A soprano of great vocal range. 5. A letter.

The solutions:  
BALD  
ALAB  
LANE  
DREW  
FOY  
COHAN  
YAW  
N

Read down and across, you know. If anyone has a notion that it is easy to make these things of theatrical names exclusively, kindly try it, and help to kill time on the cars.

Nettie Black has contributed a gem of a letter received by her in answer to a MIRROR advertisement. Coming from an utter stranger to the fair advertiser, the communication was somewhat startling. Please note:

FRIEND NETTIE, Your ad. in MIRROR Read—will say in answer that I would like to correspond with you in regard to Spring & Summer work—please State your very best terms and State if you have Specialties What they are also send Photo State if you are single or not. Also if single would you contemplate matrimony and State terms as soon as possible for we want to Open May 1.

Miss Black comments: "I did not know that a card in THE MIRROR would bring an offer of marriage as well as an engagement." The power and scope of THE MIRROR'S advertising columns are simply wonderful. Miss Black should refer her rapid correspondent to the Herald "personal" column.

The Evening Journal's letters are coming, however, to run—the Herald "personals" a

close second, and the fact that the stage is not to be lost in the race was illustrated the other day by this beautiful contribution in the said Evening Journal:—

To the Editor: An actor of average age, attractions, and ability, agreeable attributes, ardently affectionate and appreciative, would woo, wed, and worship a lovely, lovable, loving, loyal little lady, possessing, with pulchritude, a pithoric purse, and having theatrical talent and taste. Congenial companionship coveted and delightful domesticity and dramatic duality desired. To that one of your many charming readers, whose serious interest may be aroused, this is respectfully submitted.

ALLITERATEUR.

Wouldn't it be terrible to board in the house, or to travel in the company with such a long-winded, linguistic, lexicographic, loverlike lobster?

THE CALLBOY.

## NOTES OF THE AUSTRALIAN STAGE.

Madame Albani's Appearance at Sydney—Wilson Barrett's Success—Items of News.

(Special Correspondence of The Mirror.)

SYDNEY, March 14.

The three concerts given by Madame Albani and her company at the Centennial Hall were in every way successful, and the diva seems to be enjoying a similar happy state of affairs in the other Australian centres. She will sing again in Sydney, in oratorio, before leaving for South Africa.

Wilson Barrett, after concluding a highly successful season in Melbourne, is now appearing at Her Majesty's Theatre in The Manxman. His reception was very enthusiastic, and large houses continue to testify to the popularity of the actor-author. Unfortunately, we are unlikely to be afforded an opportunity of seeing him and Maude Jeffries in The Sign of the Cross, on account of such a production clashing with the Knight-Ferrar company. On Saturday next The Manxman will make way for Clandian, with Wilson Barrett in the title-role and Maude Jeffries as Almida.

Williamson and Musgrove assumed a risk of £6,500 before Madame Albani gave her first concert in Sydney, the greater part of which might have been a dead loss if through any unforeseen circumstance Madame Albani had been prevented from appearing. In bringing out to Australia Wilson Barrett with his whole company and scenery from London for a season of twenty weeks, the same firm assumed a responsibility of £22,000. It is a pleasure to state that, from present appearances, this plucky firm will be amply repaid for their speculation.

Recurring to The Manxman, the interpretation was excellent, Wilson Barrett's Pete and Maude Jeffries' Kate standing out prominently against an effective background. Pete is true at life, simple, manly and trusting, though at times not wanting in tragic intensity. Maude Jeffries bears a striking resemblance to beautiful Maxine Elliott, who visited us with Nat Goodwin's company. Ambrose Manning, T. W. Percival, Daisy Belmont, and Lillah McCarthy all deserved special mention. We are looking forward to seeing Wilson Barrett and his company in The Silver King, as we have up to date had some excellent Wilfred Denvers, and naturally appreciate a chance of comparing them with the London actor's portrayal of the character.

At the Lyceum Theatre, the Messrs. Macmahon's policy of popular plays and prices has caught on, the theatre being packed nightly. Nancy and Her Sailor proved very acceptable, and now The Terror of Paris seems to have caught the public taste. The company at this theatre includes Lillian Wheeler, Harry Diver, Walter Gregory, Johnston Weir, Roland Watts-Phillips, and Maud Williamson.

The Opera House, which has remained closed for so long, has been reopened by Stanford and Barnes, and it looks as if this once favorite house might regain some of its ancient popularity. The season opened with a revival of the ever green Shamus O'Brien, and was followed by Thot Shalt Not Kill. C. R. Stanford, Phil Walsh, Theresa Lindahl, and Alice Senior head the cast. This company is preparing to tour the provinces again; their last tour proved very successful.

The same old state of prosperity continues at Harry Rickards' Tivoli. His pantomime, Jack the Giant Killer, has been repeating its Sydney success in Melbourne, and will shortly reappear in Sydney, this time at the Tivoli. The Hegelmans are giving their final performances at the Tivoli.

Addie Conyers has returned to England, and Eddie Haytor has taken her place in the pantomime.

Charles Cartwright and Beatrice Lamb, supported by an English company, have been appearing at the Bijou, Melbourne, in Moths, and on Saturday a change of bill to A Marriage of Convenience, preceded by that pretty curtain-raiser, Dream Faces, was made. Their Sydney season will be at the Bijou Criterion, a theatre most suitable for their repertoire.

Harmston's Circus is now in Sydney, after a prosperous Brisbane season.

The Knight-Ferrar Sign of the Cross company are carrying all before them in New Zealand, where the play is being vastly appreciated. George Rignold is reforming his stock company for a Queensland tour, opening in Brisbane. Frank Hawthorne, Stirling White, and many of his old company are rejoining their old commander.

Frank Thornton will open at Christchurch, N. Z., on March 25. The Bland-Holt company has just concluded a highly successful season at this place.

George Lauri concludes his engagement with Harry Rickards at the end of this week. Maggie Moore and her company seem to have enjoyed a very prosperous tour of the Victorian provinces. They are now playing their way, via Adelaide, where they work a short season, to Perth, Western Australia.

Arthur Gray, of New York, has returned to Sydney from his tour as business-manager of The Flying Jordans. He tells me that he intends stopping here for another twelve months, and will book routes for American companies intending to visit Australia.

E. NEWTON DALY.

## AN INDIANA MANAGER ARRESTED.

Manager J. C. Nugent, of the New York Theatre company, writes that he has caused the arrest of W. P. Garthwait, manager of the Gas City, Ind., Theatre, in peculiar circumstances. Mr. Nugent says: "I played Gas City, Ind., week of March 21-26, on a guarantee, and after Saturday's performance the local manager, W. P. Garthwait, coolly deducted \$23 from guarantee and refused to give it up, claiming that the amount turned over was all that he could afford. Finding that his handsome residence and all of his property were in his wife's name, I have had him arrested for obtaining labor under false pretenses, and I hope to have him convicted."

Vincennes, Ind., between Evansville and Terre Haute. New management. Two per week."

## REFLECTIONS.



William S. Gill, who is pictured above in the character of Lieutenant Sherwood in Northern Lights, has made this season a strong hit in the role mentioned, having highly pleased the management, and having admirably realized the authors' conception of the part. His notices have been many and unanimously full of praise. Mr. Gill has played, with unvarying success, a long line of character roles, having originally appeared in prominent legitimate parts with the old-time actor, Walter Venn. Mr. Gill won much favor by his performance in Pudd'nhead Wilson, in which play he appeared for more than two years with the late Frank Mayo, before his present engagement with Northern Lights.

Charles A. Morgan, while coming from Boston to this city last Wednesday, lost a new overcoat on a N. Y., N. H. and H. R. R. train.

W. C. Ott, musical director, has left for a five weeks' trip for a Pittsburg music firm.

The many friends of Helene Du Carte will regret to learn that she has been very ill at Montreal all Winter and that she is now in a hospital awaiting a serious operation.

Georgia Dean Spaulding, harpist, and F. H. Kent, musical director, retired from the Sawtelle Dramatic Company on April 9, when they received floral tokens from the company, whom they in turn dined. Their guests were Laura Holburn, Jennie Kendrick Seeley, Lizzie Wilson, Mr. and Mrs. Lou Beasley, George Fisher, R. E. McKee, Charles Mortimer, Charles Burrill, and Messrs. Evans, Adams, Alexander, Schiller, Bragg, Fettel, Freeman, and Moore.

Mr. and Mrs. Paul Howard Gilmore are guests of Mrs. Gilmore's father, A. A. Cooper, at his home, Dubuque, Iowa. Mr. Gilmore having ended his season with Chauncey Olcott.

T. G. Lingham, of James O'Neill's company, while playing Villefort in Monte Cristo, recently at the Salt Lake, Utah, Theatre, narrowly escaped serious accident. In the third act, just as Villefort had stretched himself out and breathed his last, a twenty-five-pound sack of shot, used as a weight, dropped from the flies and fell within a foot of his head. He involuntarily shuddered, but only for a moment, after which he died again.

The annual Summer tour of Emery and Mason will open early in June. Edwin Emery has received most favorable criticisms for his work in All the Comforts of Home, The Wages of Sin, The Power of the Press, and The Paymaster.

Scott Raymond, manager of the Hazel Wood company, has booked his attraction solid in the leading cities of the East. A uniformed band and orchestra, a novelty parade, and repertoire of six plays on royalty, with special printing, scenery and car, will be features.

Mrs. Fred N. Payne (Juliette Irving) played during the latter half of last week her old part, Myra Wayne, with the De Neuvilles in The Boy Tramp, at the People's Theatre, in this city.

Edward L. Goodwin paid a flying visit to the city last week in the interests of Poli's Theatre, Waterbury, Conn.

Julia Stuart, who recently played a long starring engagement at the Great Northern Theatre, Chicago, appearing in a repertoire of emotional parts, has returned to town.

A. H. Simonds, of the Lyceum Theatre, Elizabeth, will on May 1 assume the management of Taylor Opera House, Trenton, N. J.

Cuba's Vow will close its successful season in Baltimore May 7. There is a possibility that Mr. McCloskey's melodrama may be revived later at the Academy for a run.

Louis James received a request by cable last week from Mrs. Potter and Kyrle Bellew to join them in London in a revival of Francesca di Rimini. Mr. James to do the part of Pepe, originated by him in this country in Lawrence Barrett's production. Although the salary offered was flattering Mr. James declined the offer on account of its interfering with his contract with Wagenhals and Kemper, by which he is to head next season's tour of the James-Rhea-Warde combination.

Edna Ang will probably play a prominent part in Miss Borough of Brooklyn at Bergen Beach this Summer. I. W. Dinkins has signed Harry Crandall, the German dialect comedian, for this production.

Henry Rico, of Monte Carlo, at the Herald Square, left on Thursday for Key West, where he will serve as assistant engineer on the United States steamship Cincinnati.

The Silent Wheelmen of New York, composed of deaf mutes, performed last Friday, at the Central Opera House, two plays by A. L. Pach, also a deaf mute. The entertainment in pantomime and sign language was enjoyed by a large audience of mutes.

Judge Van Brunt, of the Supreme Court, Appellate Division, decided last Friday against Henry Wayne Ellis, who sued Denman Thompson for \$5,000 claimed to be due under a contract by which he was to have written a play, Rich and Poor, for Mr. Thompson. The play was tried and found wanting, and it was decided that, by the contract, no payment was necessary.

The Columbia Opera House, North Adams, Mass., has changed hands, and will hereafter be under management of Thomas F. Healin and James W. Mack, commencing June 1.



## THE FOREIGN STAGE.

## GAWAIN'S GOSSIP.

The Case of Gilbert vs. Ledger—The American Invasion—New Productions.

(Special Correspondence of The Mirror.)

LONDON, April 2.

Many connected with the higher theatrical circles were woefully disappointed early in the week; for, lo! those Clement Scottish disclosures and explanations promised to be then given off at the Actors' Association's annual meeting did not come off, although the meeting did. A good many associates had been for



GEORGE ALEXANDER.

some days going up and down, like tale bearers, mysteriously bidding all and sundry to expect revelations of an absorbing nature. But when the meeting was opened President Sir Henry Irving announced that in consequence of Mrs. Clement Scott being unhappily still so seriously ill, it had been deemed advisable to postpone the consideration of the Clement Scott matter until April 19 or thereabouts.

Of course, no one could complain at this sympathetic resolve, but it was evident that a blank disappointment fell upon many around like the wettest of wet blankets; and the same feeling soon communicated itself to many a non-actor who had been eagerly awaiting the printed reports. Indeed, although much useful business was transacted, and even although Irving and London's senior manager, Charles Wyndham, let fall many a wheeze and a few good anecdotes, the proceedings subsequent to President Henry's first statement interested most of those present no more than certain proceedings on the Stanislaw did certain other folk on a certain memorable Bret Harte-y occasion.

Simultaneously with this bitter blow, however, Fate kindly made some amends, when suddenly bobbed up the anxiously awaited libel action of W. S. Gilbert, of Topsytrivium, versus Edward Ledger, of the Era, a case of which I forewarned MINORITAS many weeks ago. It arose out of remarks given off by Gilbert to a Scotch interviewer concerning G's latest play, The Fortune Hunter, which play, as you will remember, was not a fortune winner. Gilbert was certainly in a very bad temper over the reception of this "serious" drama, a kind of line in which he has seldom, if ever, shone, and in the said interview the great librettist (you will all allow he is that) was alleged to denounce most leading players, from Sir Irving downward, as utterly unable to speak thirty consecutive lines properly. Taking this statement as a kind of text, the Era—very properly as I think—girded at Gilbert as a bad tempered perverter of veracity. Hence this recourse to the law, which the plaintiff has lyrically described as "the embodiment of everything that's excellent."

Gilbert, although given to gird at others, has never, in all the years I have known him, been able to bear being girded at, however gently the girding may be done. I do not forget that when he was fain to add to his then small earnings by writing theatrical criticisms he was wont mercilessly to assail even the humblest of stage productions, thus bearing out the late Lord Byron's dictum: "Care not for feeling, pass your proper jest! And stand a critic hated, yet caroused!" When, however, this superlative critical humorist came to write plays himself and another critic dared to pooh pooh one of his (G's) pieces (which I remember thoroughly well deserved it), then the future great Savoyard at once cried like Shylock: "My deeds upon my head! I crave the law," and forthwith sued that critic's journal, the Pull Mall Gazette, for libel.

The Gilbert case was appropriately full of humor. Among the chief of these was G's sniffling in open court at all kinds of musical pieces but his own—forgetting happily that he has written one or two pretty bad ones himself. Take Rindigore, for example. Also Gilbert gazed Drury Lane pantomime, admitted that Arthur Roberts (although an "irresponsible comedian") was "certainly amusing," and declared that the butcher boy in the gallery nowadays rules the theatre—which is not strictly accurate, I do assure you.

Inasmuch as Gilbert had against him a humorist almost as keen witted as himself—namely, that shrewd Hibernian Carson, Q. C., M. P., all present had a high old time of lively passages at arms or rather passages at tongues. And not always did our great Bab Ballad Monger come off best. It had been rumored that most of our leading actors would give evidence with a view to proving whether Gilbert was correct in assering that they could not speak thirty consecutive lines of dialogue. But only Sir Henry Irving gave evidence, and the evidence he gave consisted of two words only—namely, a "No" to the question whether Gilbert had ever offered him an original play, and a "Yes" to the question as to whether G. had ever offered him an adaptation. This was, perhaps, the very shortest part that our Henry had ever played at any matinee. Finally the jury disagreed; so Gilbert was none the better for his action; and, for my part, speaking as one of the warmest possible admirers of his work, I am jolly glad he isn't. I only hope that this lame result will teach him to keep his temper under better control.

Touching this Gilbert vs. Ledger case, there lies before me as I write a most quaint cartoon of Alfred Bryan's in to-day's *Entr'acte*, showing a front view of Gilbert and a highly realistic back view of Ledger, whose portrait you published a

few weeks ago. Speaking of the *Entr'acte*, a paragraph in *The Mirror* a few weeks ago attributed to that long-popular publication an article called "A Lovely Liar in a Fire," which really appeared in the equally sprightly *Encore Annual*. The *Entr'acte Annual* is many years older than the *Encore*; and its portraits of players, comic singers, etc., by the heretofore-mentioned Alf Bryan, have long been the talk of theatrical and variety London.

The one new play of the week at the West End was seen at Terry's on Monday afternoon. It was called Q. Q., and was the work of H. T. Johnson, a well-known journalist, fictionist and dramatist—somewhat less known, however, in the last-named line than in the two first named. Q. Q. was originally written for Edward Terry, who tried it successfully in the provinces two or three years ago. Terry having, however, for some reason or another, since made other arrangements—the author put it up at this matinee at his own cost in order to try it on the metropolitan dog. I think he would have done better to wait until he could get some more regular form of production, for trial matinees are, in our city anyhow, not too useful to the aspiring dramatist. Such shows are mostly used as conversations for players and their friends, whose conversation is often rudely interrupted by the performers on the stage. Moreover, it is not easy to get a satisfactory cast at such trial shows; for although you may spend money freely in the cause of casting, you can seldom get all your good players together at any one rehearsal. Hence vagueness as to the author's text, and even at times what the late J. Milton would have called confusion worse confounded.

Q. Q. relates how an unsuspecting—but not utterly non-drinking—"ghost" has been fain to write plays, novels, epics, etc., which an ignorant but wealthy ass has for a consideration passed off as his very own. At first blush there does not appear, you may say, much dramatic opportunity in this idea; but the author contrived to infuse a good deal of humor and especially pathetic interest into the notion. Had his play been acted in a less perfunctory manner it would have come out far better than it did. And even as it was it came out very well. The character of the "ghost," Quentin Quoin (the Q. Q. of the title), which character Edward Terry played in the provinces, was on Monday enacted by Sidney Paxton, a usually clever comedian who is (*entre nous*) the son of the late honored non-conformist preacher, the Reverend Paxton Hood, who was not altogether unknown to American citizens. Young Paxton got through very well, but he would, I doubt not, have got through better if he had not been suffering (as I happen to know he was) from the effects of an accident which had, a day or two before, injured more than one of his twenty odd ribs.

Perhaps I really ought to tell you of a new melodrama which has this week been shed upon London; albeit only in the suburbs, so to speak. For be it noted that the melodrama in question is, in some sense, connected with your own still rising Republic. The said melodrama is a kind of variety melodrama called by the (to us) old play name of Honor Bright, and is the work of Ronald Graham, an energetic touring manager, and E. T. De Banzie, a canny Scot, who alternates the gentle art of music composing with the often less gentle art of melodrama-mixing. It would be perhaps a waste of industry, not to mention ink, to expend any serious criticism on this somewhat audacious concoction. But it struck me, when seeing the same at the West London Theatre up in the Edgeware Road this week, that you might like to know that the heroine, Honor Bright, a kind of song-and-dance lady detective, is programmatically described as an American journalist; also that when disguised as a flower girl, a middy, a rural holiday-maker, a wait, and some other half dozen characters she contrives, more or less, to frustrate the knavish tricks of a heavy villain, who, having robbed a safe and put the hero therein to be incontinentally asphyxiated, shot his wife, whom he previously tried to hurl into our noble river, the Thames—seeks to cause the hero's sweetheart's head to be crushed to atoms by the chief bell hammer of St. Paul's Cathedral, etc. It may, perhaps, be also interesting for unsuspecting MINORITAS readers to know that the last scene of all which ends this strange, eventful history depicts the very top of a roof-garden in New York "one hundred feet above the level of the street." Likewise that the said villain, having tracked the heroine to New York from old England, binds her to a roof-garden chair; and, after saturating her with kerosene, lo! flash oil or something of that sort sets her in flames; I have, alas! no personal acquaintance as yet with your New York roof gardens, but I do hope, as indeed I most fully believe, that no one concerned with such enterprises ever allows any lady "American journalist" to use such "near the knuckle" double entendres as are used in the American scenes in this otherwise picturesque and powerful play.

We are all agog for your very next American importations—namely, The Heart of Maryland, at the Adelphi next Saturday, and The Belle of New York, at the Shaftesbury on the following Tuesday. Next Thursday there will be produced at the Royal Arthur Sturgess' new comedy, Julia, with Louie Fiecar in the name part. Also next Saturday the Strand—one of our most often closed playhouses—will be reopened with The J. P., the successful new comedy which I recently described in these epistles. Then the Opera Comique, the most often closed theatre in London, will reopen with an Antipodean comedy called The Cousin from Australia. The next production we are awaiting, after those mentioned above, is The Conquerors at the St. James'. At the moment of writing I learn from Clement Scott that his much-esteemed wife is much improved in health. I am sorry, however, that Mrs. Charles Glenney (formerly Mrs. "Jack" Barnes) has just died from cancer.

Herewith is a portrait of George Alexander, who will produce The Conquerors on or about April 14. There is a good deal of curiosity agog as to this play, which those of us who wish well to the stage sincerely hope will not prove as lurid here as it has on your side. We do not want on our stage any more specimens of the cesspool drama.

GAWAIN.

## PARISIAN THEATRICALS.

An Idyllic Opera—Changes of Bill—Mlle. Lavigne's Benefit.

(Special Correspondence of The Mirror.)

PARIS, March 30.

Pierre Loti's poetic romance, *Le Mariage de Loti*, an idyllic tale breathing the flower laden atmosphere of Tahiti, is the subject of *L'ile du Rove*, the opera that Albert Carré selected as the first new work to be produced under his management of the Opera Comique. André Alexandroff and Georges Hartman arranged the book, and Reynaldo Hahn composed the music. The premiere of the opera occurred March 28. The impression made by the performance upon the audience was not very favorable, the gen-

eral opinion being that the work was of too light and colorless a character. M. Hahn's score was pronounced insipid and tiresome, and the story of the opera slender and lacking in incident.

There is a certain amount of truth in these censures, but I think that they are actuated in a measure by jealousy. M. Hahn is a Venezuelan by birth, and there was considerable feeling in musical circles here because the work of a native composer was not chosen by M. Carré for his first production.

Unbiased opinion, it seems to me, would consider M. Hahn's music melodious and exactly in keeping with the æsthetic tone of the story. This story is of a shadowy nature, dealing with the marriage of a young French officer to Mahenn, a native of "Dream Island," and their happy existence until Loti, the officer, is called back to duty.

As Mahenn, the innocent little heroine, Mlle. Guiraudon was sweet and unaffected and charmed everyone. Clement was manly and spirited as the officer. The other roles are unimportant, but were filled well.

As *L'ile du Rove* is too short for an evening's entertainment, *Delitès Le Roi's Dit* was also presented, for the first time in a dozen years. It was sung admirably, and made the greater success of the double bill.

Apart from this we have had no new production, but the failure of some of the more recent offerings at our theatres has led to changes of bill. *Le Mariage Bourgeois*, after a fortnight's run at the Gymnase, was shelved. Bisson's *Jalouse* replaced it, and is drawing well. The original cast appears in the comedy. Jules Lemaitre's new play, *L'Ainée*, is in rehearsal, and will be seen shortly.

Sardon's *Pamela* has also been withdrawn from the Vaudeville, having proved one of the great dramatist's worst failures. Decoré, with Rejane in the leading role, was substituted, pending the production of a new play by Pierre Berton and Charles Simon.

*La Geisha* remains at the Athénée Comique, but its existence will be short, as *L'Amour Mouillé* has been put in rehearsal and will shortly be produced. Meanwhile a one-act comedy, *La Doctrine du Mari*, by Rzewuski, has been put on in front of *La Geisha* to strengthen the bill.

At the Bonfies Parisiens, *Les P'tites Michu*, which has had a successful run lasting several months, had its final performance March 23. On the following evening *La Petite Tache*, by Fabrice Carré, had its first production.

Its reception was very favorable, as it is *risqué* enough to gratify the most blasé ronder. The music and the words of the operetta come, respectively, from the pens of Victor Roger and Fabrice Carré. M. Roger's airs are tuneful and catchy, and M. Carré's dialogue equally sparkling. There is a rather flimsy sort of plot concerning the attempt of a certain omnibus inspector, M. de la Buche, to obtain a wealthy wife by means of a matrimonial agency. On the agency's list of available spouses there is a young woman with the attractive dot of \$30,000, who has a *tache*, or "stain." The inspector at once decides that this stain is a moral one, but the amount of the dot moves from his mind any compunctions about his prospective bride's character. It is only after some very suggestive scenes have occurred that the fact develops that the stain or blemish is merely physical, being a birthmark on the young woman's breast. Maurice Lamy and Alice Bonheur were respectively the hero and heroine, and no fault can be found with their work. Madame Desclanges did a very droll piece of character work as the proprietress of the matrimonial agency. The run of *La Petite Tache* was interrupted on Monday evening, as M. Brunais, who plays a secondary part, was taken ill very suddenly, and for some reason there was no one who could replace him.

The benefit for Alice Lavigne, of the Palais Royal, of whose misfortune in being stricken with blindness I told last week, promises to equal the recent Nellie Farren benefit in London. Mlle. Lavigne's popularity was great, and her hosts of friends are doing everything possible to boom the benefit. All the members of the profession have responded nobly to the appeal for aid. Six hundred francs have been received from the players in the Theatre Michel, St. Petersburg. Madame Antonio Terry (Sybil Sanderson) subscribed 1,000 francs; Jean de Reszke, the same sum; Jane Hading, 200 francs; Victorien Sardou, 100 francs; Beerbohm Tree, 100 francs; with hundreds of other subscriptions, amounting in all to about 60,000 francs (\$12,000). The benefit is being managed by Le Figaro, Rejane, her husband, Porel, and Mussey, the manager of the Palais Royal. It will take place at the Vaudeville, the Palais Royal having been found too small to accommodate the crowds who wish to attend. So many actors and actresses have offered to appear that the managers are having great difficulty in arranging the programme.

The kindness of M. Mussey to the unfortunate actress deserves the highest praise. He learned months ago from Mlle. Lavigne's physician that her case was hopeless, but in order to give her courage and hope he re-engaged her for an other year, and has continued to pay her salary.

Next month there is to be another benefit, this time for Madame Judith, the first French actress to play Hamlet. It will be given at the Ambigu, and is under the auspices of Mlle. Deryng, of the Odéon.

Picero's comedy, *The Magistrate*, done into French by Pierre Berton, will follow *Les Demoiselles de Saint Cyr* at the Cluny.

Some weeks ago I wrote regarding the intention of Mlle. Dudley, of the Comédie Française, to star through the provinces in Hamlet. Plans at that time were somewhat unsettled, but I have now to chronicle that the lady has gone and done it. She appeared as the unfortunate Prince of Denmark at Toulouse last week, and, according to reports, met with success. Mlle. Dudley's plans are for a long tour, followed possibly by an entry into Paris.

The announcement is made at the Renaissance



that *L'Attentat* will be produced on April 12. Madame Bernhardt has almost recovered from the effects of her recent operation, and will be in Paris in a few days to commence rehearsals. A new play by Pierre Berton and Charles Simon has been accepted by Rejane for future production at the Vaudeville. T. S. R.

## "BIFF" HALL'S ASIDES.

In an interval between his regular dispatches "Biff" Hall, *The Mirror's* Chicago correspondent, writes:

John Webster and Nellie McHenry were here for some days, and went on to play Milwaukee and then work their way on to the house on the Highlands of Navesink, which will be a good target for Spanish shells. John don't care much, as he spent his week here in a dentist's chair and can stand anything.

Frankie Russell asks me to kindly insert the following notice, which I do with pleasure: "Frankie Russell has decided to leave the vaudeville stage and is now studying under Capoul-Cutinas Ward, of this city, for the operatic stage. Miss Russell has held thousands spellbound with the magic of her rich, deep voice, and in opera she will appear to better advantage."

"Punch" Wheeler tells me that his latest book is going off like hot cakes—that the printers always take several copies when they go out to lunch. He expects to have money to burn—also, Winterburn. Eddie Garvie, of A Black Sheep, writes me from Baltimore as follows: "Enclosed please find a dodger of a troupe I caught in a small Ohio town the other day. You will notice that the comedy-drama is entitled *Chow Chow*. Everyone that sees it relishes it. And don't forget to observe that the management says: 'Don't get us mixed up with the other show.' I suppose he refers to J. B. Polk in *Mixed Pickles*. Business has been good with *Chow Chow*, but they are laying off this week (*Holy Week*) as everybody is fasting. They play against Lea and Perrin's Worcestershire Sauce Co. and the Blue Label Catnip Co. next week, but I don't think they'll do well."

George W. Gage, who used to be at the Wellington, is the author and publisher of "The Pickaninny's Lullaby," which May Irwin is singing with such success this season, and he has written her another song called "De Moonshine Ribber." Colonel Nate Salisbury sends me one of the unique buffalo head programmes of the Wild West Show. The head is so perfectly natural that when I showed it to "Pony Bob" he began to hum "Put Me Off at Buffalo."

## BOSTON GOSSIP.

Boston writes to *The Mirror* from Boston:

In the performance of Burr Oaks at the Grand last week, Alice C. Keane made her first appearance in Boston in five years, and others of the original cast in the first stock company to play at this house are James K. Keane, J. Gordon Edwards, Mark Kenty, Bessie Hunter, and Messrs. Thomas and Watson, the present managers of the house.

Stuart Robson is building for himself a new Summer residence at Cohasset. Arthur J. Clark, who is treasurer of the opera company at the Boston, has been royally welcomed back to Boston by the friends made when he was at the Castle Square.

Irene Millette, of the Boston Lyric Stock company, advanced from the chorus to take a small part in *Il Trovatore* and made a big hit. I am glad to see Jennie Keithard back in comic opera. Although she did splendidly in *The Girl in the Diamond Robbery* she is again in the line at which she is the greatest success.

Boston managers do not seem to have much apprehension about injury to their business on account of the threatened war. They think that there may be a drop in attendance for a week or two, but that then things will return to normal condition, and that trouble will be past before next Autumn.

I wonder if there was ever a case before when all the dramatic editors of a city united in requesting a press agent to accept a testimonial, but that is actually what has been done in Boston, and the thing is deserved. In all the years that Charles A. Metcalf has been doing press work in Boston he has been the reporters' best friend. His stories have always been worth printing, and now that his friends are determined that he shall have a benefit it goes without saying that it will be a rouser. The performance will be given at the Hollis Street, May 5. The request was headed by John J. McNally, and the treasurer is Charles B. Howard, of the *Gloucester*.

Harry Ashin is to have a review at the Tremont this Summer, according to the latest rumor. The title is given as *Around the Town*. I am afraid that that is too suggestive of *The Merry-Go-Round*.

I understand that in the new musical comedy which Charles Klein is writing as a starring medium for J. E. Murray and Clara Lane Mr. Murray is to have the character of a German nobleman singing in opera in America.

## DIXEY RETURNS TO BURLESQUE.

Henry E. Dixey made his farewell appearance as a magician at the Metropolitan Theatre last Saturday. He has accepted an offer to play the principal role in the new Casino review which will follow *The Lady Slavey*. Other engagements announced for this production are Walter Jones, Madge Leasing, and Edna Wallace Hopper.



WILLIAM FREDERICK CODY.



Every American citizen is under personal obligation to the gentleman whose portrait is reproduced above. Where in all the world is there another man who could organize so admirable an exhibition as the "Wild West"—an exhibition that has amused and amazed every civilized nation of the globe? That the "Wild West" has met with the success it deserves in this country is cause for congratulation for every patriotic American. That Colonel Cody has conquered the nations of the other hemisphere is further cause for congratulation.

The "Wild West" is as popular an institution as when it first took this city by storm. Every night during Holy Week immense crowds that filled the Madison Square Garden have amply established that fact. Likewise, Colonel Cody is as great a popular hero as ever. He has assuredly drunk of the Fountain of Youth; and, barring a little portliness, is the same "Buffalo Bill" whose repeating rifle has echoed through every city and town of the country.

The other night A. Minkson representative took his life in his hands, and, under the escort of Whiting Allen, the affable press agent of the show, went behind for a chat with Colonel Cody. Under the safe guidance of Mr. Allen the Minkson man pressed his way through the entire outfit of Indians, cowboys, Mexicans, Cubans, Comacks, Arabs, bucking bronchos, and buffaloes, till the Colonel's headquarters were finally reached.

Colonel Cody had just returned from the arena, where he had accomplished his familiar feat of breaking a dozen glass balls in as many seconds. The Colonel threw himself luxuriously into his big arm chair, the Minkson man sat down opposite, and Mr. Allen stowed himself upon a big pile of buffalo robes.

"An interview with the Minkson? Why, with pleasure, sir. Only I have to go back to the arena in ten minutes to rescue the passengers of the Deadwood coach from slaughter by the Comanches. So let us talk quick. Fire away, my dear sir."

"First of all, Colonel, give me your dramatic record."

"God bless me! That's ages ago—'73 to '83. Nearly all my old partners of those days are dead and buried. Texas Jack is under the sod—John B. Omonhundro was his real name. He was half Spanish, half Indian. And Morlacchi—the 'peerless Morlacchi,' the ballet dancer who fell in love with him and became his wedded wife. She is dead, too. Frank Mordant, who has been playing recently in The Heart of Maryland, was one of my old dramatic company. Pauline Parker is another survivor. So is Lois Fuller. I had the honor of putting Lois in the business. She played a small soubrette part and did a little dance."

"What were some of your plays?"

"Oh, I had a dozen! They were all more or less alike. I've forgotten the titles."

"They were full of good drama?"

"They were full of gunpowder. They were full of blood-curdling disasters, accidents and calamities—for these things help out a play. They were all written in a prologue and six acts, requiring thirty-nine speaking characters, exclusive of Indians and horses. In the prologue there was also a murder, not to speak of an attack on a settler's cabin or the wreck of a railway train. Of course, I was the hero and good genius of the play. Notwithstanding my vigilance, I was unable to prevent the tragedy in the prologue, two midnight assassinations in the first act, a fratricide in the second, and a homicide or a suicide in the remaining acts. Even then the gallery gods were never satisfied. They couldn't get their fill. I suppose we might have put a sign on the curtain 'To be continued,' and it would have been all right."

"Did the Deadwood coach ever figure in your plays?"

"Yes; we needed a novelty, and we hit upon the Deadwood coach. It seemed a stroke of genius, an inspiration. The first few nights the coach used to drive on, clean down to the foot-light, and spill all the passengers down among the musicians. You can see that this grew monotonous—for the musicians. But we fired all that after a few rehearsals."

"Eventually you wearied of the drama?"

"Yes; whenever there was an Indian outbreak in the West, I used to close my season abruptly, pay off the people, and get back to the prairies. That's the only place where I can breathe. The city stifles me. My London season was an awful strain. I was simply inundated with social attentions which couldn't be slighted."

"Who are your best riders?"

"That's a matter of opinion."

"And what is your personal opinion?"

"Well, personally I think the American cowboy is the best rider in the world. You can't beat him. The Irish lancers are good riders, too."

"Are they native Irishmen?"

"Nearly all of them. They are good boys—those Irishmen. I'd like to have a few of them with me in a battle."

"And the Cossacks?"

"The Cossacks are showy riders, and get a lot of applause. Their saddle is entirely different from the cowboy's. In fact, nearly every nation among my 'Congress of Rough Riders' uses a particular saddle that is more or less typical, too."

"How do you discipline such an army of men?"

"It's the easiest thing in the world. Every

man in the outfit knows his business and minds his business. I'd rather handle half a hundred Indians than half a dozen legitimate actors. I'd rather manage a million Indians than one soubrette."

"Have you planned another European trip?"

"Yes; I shall take the show to Paris for the coming exposition."

"Do you expect to pay England another visit?"

"Possibly. I can't say for certain. The show was a big go in London. Every Englishman is fond of sport—manly sport—and the riding won the hearts of the Britishers."

At this juncture Mr. Allen, the press agent, could not restrain an impulse to recount some of the Colonel's social successes in England. The Colonel listened languidly while his press agent told a story of the Prince of Wales. In the midst of the narrative the Colonel received his call. In a jiffy he was out of his chair and into his saddle. Five minutes later a volley of resounding rifle shots told that Custer's Last Battle was being fought again for the edification of Greater New York.

## BOTH SIDES OF THE STORY.

The following letter was received last week from an American commercial traveler at present residing in London:

LONDON, March 30, 1898.

To the Editor of The Dramatic Mirror:

SIR.—Being an American, I feel rather annoyed when I come across articles like the enclosed. This is far kinder than most of the English so-called artists speak of America on their return to England, still I think our people deserve better treatment from Miss Tilley after her recent great success in the United States. I have seen her repeatedly in the London music halls and in pantomime in the provinces, and never did she receive one-quarter the applause that I saw her get on her appearance last Fall in New York. She is billed as "London's Idol," but I have never known her to get over two encores here, whereas she sang seven songs in New York, showing plainly how much better she takes there than in her own country. The fact of it is, English artists, with the exception of Dan Leno, Marie Lloyd, and Chirwin, are far better thought of in America than here, but they don't appear to appreciate their good luck on the other side.

Respectfully yours,

Inclosed in the letter was an article from a recent issue of the *Empire*, a newspaper published in Manchester, England. The article was headed "The Vaudeville Stage in America," and was signed by Vesta Tilley. It is too long to admit of its reproduction here, but the following extracts from it will undoubtedly prove interesting to our readers:

The main difference between the dime museum continuous performance and the better class of performance given at the best houses is the compulsory changing of the audience at the conclusion of the performance in the dime museum auditorium. At the regular houses the performance commences about 11 o'clock in the morning and proceeds without intermission until 10 or 11 o'clock at night, the artists appearing on the stage and performing at the least three times a day, and the smaller turns as many as six times. I have seen people arrive about 12 o'clock with their luncheon in a handbag, pay their 25 or 50 cents admission, as the case may be—the prices range from 25 cents to \$1—and stay the whole day, witnessing the same performance over and over again.

Audiences have changed very much here in recent years, the variety house, as I have before remarked, attracting a better class of people than hitherto; and, speaking from my personal experience, I have found the Americans extremely kind and appreciative. My welcome outside New York, in towns where I was practically unknown, has been hearty and enthusiastic to a degree, and the appreciation of my efforts more kind than I had ventured to hope for or dared to expect.

On my first visit to that city, some four or five years ago, I appeared at Tony Pastor's Theatre on Fourteenth Street. This house was then the recognized home of music hall entertainment in America, and drew its audiences from the best and most fashionable class of people even when the music hall was not considered a fit and proper place to take a lady. Indeed, the ladies were almost invariably in the majority at Tony Pastor's, he being one of the first managers to recognize that it paid to give a refined show free from all vulgarity. About this time New York was rapidly moving "up town." Where in former years large tracts of bare and rocky vacant land appeared with unvarying monotony, magnificent buildings, stores, and residential plots began rapidly to rise; and whereas Fourteenth Street was formerly considered "up town," it gradually became very much "down town"—the centre of the amusement houses changing to between Thirtieth and Fortieth Streets. Tony Pastor, yielding to the inevitable, changed the policy of his house and adopted the continuous performance, his prices of admission ranging from 25 to 50 cents, where formerly the minimum was 25 cents for standing room and \$1.50 the price of a reserved orchestra chair.

The receipts in vaudeville houses here are on an average greater than in England. During my present tour I have several times played to over \$1,500 (\$200) in one night. It can be readily imagined how increased the receipts must be by giving a continuous performance, as at a rough estimate the houses fill three or four times over during the day; and as the artists receive no more for working several times a day than they would receive at a first-class music hall proper for one turn, the profits of the management are greatly increased. The leading vaudeville house proper in New York at the present time is Koster and Bial's—a magnificent hall, something after the style of the Alhambra, London; but the most popular house is Weber and Fields' Music Hall on Broadway.

Taking the music hall profession, and the necessary duties and inconveniences attendant to same, as a whole, I certainly prefer England to America; but this is only natural, considering the number of years I have served the English public. One most trying thing here is the railway traveling, for there are such long distances between the large towns. Then, as one gets further West, the Sunday performance looms up—the same performance being given on Sunday as on other nights. Apropos of Sunday performances, in Cincinnati they are a recognized institution and are always well patronized, but the law prohibiting Sunday performances still exists in the State of Ohio. Consequently, as soon as a traveling company arrives in Cincinnati, the manager and performers are arrested for breaking the law, and are at once hauled off to Court. Once the fine is paid the law is vindicated and the show proceeds. All things considered, I do not advise English artists to try their luck out here—they are much better off where they are; and even should they succeed, the trouble and inconvenience attending vaudeville performers here make England a paradise in comparison. As for myself, I am anxiously looking forward to April 30, when I sail on the good ship *Majestic* for home, sweet home.

VESTA TILLEY.

About the most remarkable statement contained in this essay on our theatrical customs is the one in which Miss Tilley states that the main difference between the dime museums and the best houses is the compulsory changing of the audience at the conclusion of the performance in the museum. This puts Huber, Keith's, and Proctor's on a par, except that Huber's patrons are compelled to get a move on when the management thinks they have had enough.

It is certainly very kind of Miss Tilley to advise her English professional brethren and "sisters" to remain at home, after recounting her success artistically and financially in the land of the free. The chances are that when they read of those \$1,500 houses they will yearn to "try their luck out here," even if they have to suffer "trouble and inconvenience which make England a paradise in comparison to America."

Miss Tilley has been more fortunate than any

other European vaudiville star who has ever visited these shores, and her remarks are not of the sort one should expect from her as a return for hospitality. She has been here since last September, and will carry home with her on the good ship *Majestic* to-morrow enough good, hard American dollars to keep her in solid comfort for the rest of her life. She has had columns and columns of praise from the critics, and has been interviewed, and pictured, and written about in a manner calculated to make her feel that she has not made a mistake in visiting America.

Vesta Tilley is a very lovable, sweet, refined little woman, and it is possible that she had nothing to do with the writing of the article in question, which was probably penned by her husband. She should have edited it, however, before she allowed it to be sent over to the paper in England as an expression of her views.

In the same mail in which the letter and article were received came one containing some items of interest concerning Miss Tilley. She gave a farewell dinner to the members of her company at the Grand Pacific Hotel, Chicago, on March 30, when she was presented with a hand painted address and a solid silver berry dish and spoon, the presentation speech being made by Jerry Cohan. The letter also stated that Miss Tilley will return to this country in the Fall of 1900.

## ACTING AS AN ART.—V.

The only thing an actor has to recommend himself to his audience before he speaks, either on the lyric or dramatic stage, is his appearance. I don't mean his good, bad or indifferent looks, but his mental appearance through his physical body. A man who knows himself shows it in his carriage at once, and inspires an audience with confidence, commanding attention, while one who depends upon the beauty or peculiarity of his character has to work himself into their good graces by its development, depending upon the character alone and not upon the subtle, personal magnetism which is the chief attribute of all greatness.

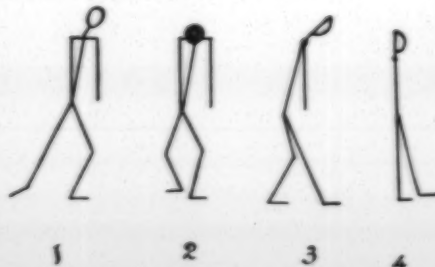
Upon the lyric stage this is more strikingly palpable, and many a famous singer or musician will shamble on and off the stage with nothing to win his auditors but his peculiar specialty. As a rule, musicians are more awkward than any one among professionals; singers come next, while politicians, lawyers, and clergymen don't seem to think anything is necessary to impress, outside of their subject and the force with which they deliver it.

The first action we all of us make is usually a bow, and that bow invariably attracts or repels our public.

I have already said the bow begins at the most delicate joint of the vertebrae, and runs down the spine to twenty-four. But that is not all. Something more than the spine is employed in bowing. In fact, the whole body is brought into play; commencing with the mental expression of the face, which will be treated later.

We know we have a spine, hips, arms, knees, and ankles, and to make a graceful bow they must all be worked harmoniously without a jerk. In other words, from the inclination to its completion the bow must flow from you and not be made by you.

Here is an exercise to acquire it: Stand in the first mental or normal position. At the count "one" throw the weight to the left side, bend the left knee, and extend the right foot to the right about eighteen inches, the toe just touching the floor—the foot at the same angle it was when in normal position. At the same time let the head incline to the left, the strong side (where the weight is). Be perfectly balanced, so weight on right foot; the arms hanging loosely at the sides will retain their original places. The body has been moved out of plumb, and the pose will be thus (Figure 1).



At the count "two" draw back the right foot (now the free foot) in a direct line with its original angle by bending the right knee, and let it rest lightly, flat upon the floor about eighteen inches to the rear. Both knees are now bent, but the weight is yet on the forward foot. (Be careful about this.) While moving the right foot back let the head and body incline forward—the law of opposition retains the balance. Not having any strength in the neck the head will naturally fall there for its own balance by the force of gravitation. The arms also drop forward (Figure 2). On count "three" shift the weight from forward hip to rear by straightening the forward knee. Let the head and body drop as though the chin were forcing the forward knee straight (Figure 3). When knee is straight let the strength creep up to hip, and on count "four" from there up the spine to the head. When head is in normal position straighten the right knee, and the left foot (now the free one) will be drawn toward the strong, and you will be in a position of "calm repose," arms hanging lightly at your sides, the position to commence your recitation, address or communication (Figure 4). The left is now the free foot.

Commence exercise with that and repeat over and over again, walking backward until the movement becomes a perfect, even swing.

If you were receiving a storm of applause at the footlights you would naturally retire "up stage," bowing from right to left, according to the opposition of the head and rear foot. The opposite arms, swinging lightly, would incline the hands toward the head, and in the case of a woman those would be the hands to kiss to the audience. A woman will go through this exercise precisely as the rear movement of the free foot kicks her dress out of the way, but a man after going boldly through the exercise and getting the flow need only suggest it. Another thing that is important is the position of the eyes. Keep them level. As the head inclines forward and down, the lower part of the eyeball is disclosed, which will appear a more profound bow than if you looked at the ground and showed the audience the top of your head. You are acknowledging their compliment, and thank them also with your eyes. Put a thought behind even a bow. If you come upon the stage as a stranger to the public, and don't receive a welcome, curtail your bow to a side and forward movement of the head from the free to the strong side, and mentally say: "Good evening, ladies and gentlemen. I'm glad to see you."

If your reception is strong make your bow accordingly, and thank them; it will show in your

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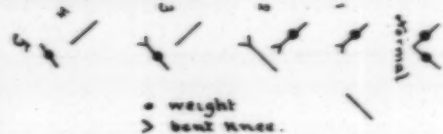
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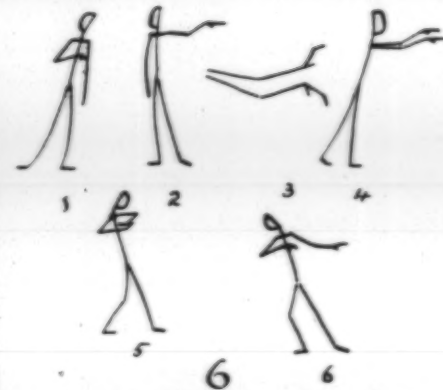


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face, and put you on good terms with them at once. The diagram shows the positions of the feet at various "counts" (5).



In my last I spoke of dramatically illustrating the combination of pose and gesture. Here it is: The play is not long or the plot deep, but it is very much to the point. Suppose the figure to be a lady (6).

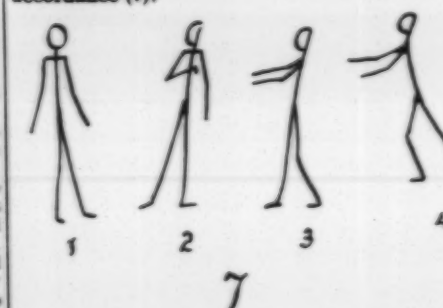


No. 1. Antagonism and timidity. Indicating "Sir!" Left leg strong. Right arm strong. No. 2. Transition and domination. Indicating "Go!" Right leg strong. Left arm strong. Weight shifted from left to right hip. The left hand dominating a door, L. The gentleman is on her right.

As he crosses her, her eyes follow him, then the head turns; strength runs down the spine from 1 to 24. When between shoulders they turn: the right forward and left back. Left hand drops devoid of articulation and meets right, which rises as right shoulder comes forward. Backs of both are uppermost and pose level with each other without any articulation. No. 3. The strength running down spine turns hips, making the left the strong side and the right the free (transition). The harmonic flow continuing will force the weight forward to "Earnest Attention," and we have No. 4, "Stop." The hands articulated at the word, by domination. As he arrives at door the lady cries: "Don't go!" and turns the palms up. The weight is shifted to rear hip. She drops into Mental Depression, and supplants him by "Invitation" to "come back" (No. 5).

He does so quick enough, and naturally tries to grasp her, which causes her to cry "Don't!" (No. 6); turning to right on balls of feet, forming "Earnest Attention" on right, transition on left; right hand indicating Timidity, and the left Rejection.

Of course, the gentleman's poses would be in accordance (7).



At "Sir!" his remark would be: "What have I done?" "Calm repose" and "declaration" (No. 1).

A quiet walk to door, crossing in front of her. At "Stop!" he turns, undecided, and exclaims: "What is it?" Antagonism and Timidity (No. 2). At "Don't go!" he experiences joy, and cries: "Do you mean it?" Mental Depression and Supplication, with palms up (No. 3).

At "Come back" he starts quickly toward her—taking first step on free foot, and reaching for her, as No. 4—Earnest Attention and domination.

Now, place the figures together and see how their lines tally.

If actors and actresses would sometimes think of the ensemble and their relative poses to each other, there would be more pleasing pictures for the eye of the auditor.

It must be thoroughly understood that all poses and gestures can be rendered mentally, morally, and physically: that is, with a positive, comparative, or superlative degree of strength.

For instance, you would physically or superlatively declare your innocence, if wrongfully charged, in public. Your hands would be extended in "Declaration;" your pose "Heroism." But if you were agreeing with someone, and simply said "That's so," there would be the same idea, though expressed in a mental or passive manner—merely giving a suggestion by exposing the palms of the hand.

This will be more fully appreciated when we discuss "Analysis of Ideas." Remember the hands and head are opposed to each other. The back of hand calls for back of head, as in "rejection." At "invitation" with right hand, the top of head drops to left and the chin inclines toward hand.

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